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ABSTRACT

The objectives of this book are to report on current activities in the arts, and to recommend further projects to create a greater public awareness of the arts. The reports are not intended for simple legislative digestion, nor necessarily for executive implementation, but rather are intended to prompt, encourage, and initiate fuller aesthetic experiences for the citizens of Michigan. Discussed are such topics as a rationale for the arts; nonprofit community arts organizations; recommendations for creating new audiences for the arts; public radio and television; the Michigan Council for the Arts; and surveys of the arts programs in elementary, intermediate, and secondary schools, as well as in community colleges, colleges, and universities. Five appendixes discuss various surveys of community arts organizations, the public schools, elementary schools, intermediate schools, and secondary schools. (TS)

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THE STATUS OF THE ARTS

IN

MICHIGAN

REPORT OF THE JOINT LEGISLATIVE COMMITTEE ON THE ARTS

Senator Jack Faxon, Chairman

CS 501 080

We hereby submit our findings and recommendations.

JOINT LEGISLATIVE COMMITTEE ON THE ARTS

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FOREWORD

The Joint Legislative Committee on the Arts was formed in an effort to increase the state's awareness of the arts in our life. Initially the Committee began by looking at the organizations that make possible a cultural life in Michigan. The Committee also was concerned with the functions and operations of the Michigan Council for the Arts and accordingly our interim report of 1973 dealt directly with these two areas and recommended that additional data be gathered to formulate a more comprehensive report on the arts in Michigan. This report represents the results of that effort and incorporates some of the relevant information contained in the earlier interim report.

The objective of creating a greater public awareness for the arts still remains to be fulfilled through the implementation of this report's recommendations and through further activity designed both to expose more of the public to the arts institutions and to make arts institutions more responsive and available to the public. In recommending the establishment of the Committee, the objective of greater public awareness has already begun to be realized. State support for the arts has increased threefold and major arts institutions now receive public funds to sustain their great task. In the area of education we have only touched the tip of the iceberg, and it is our hope that in the years ahead the arts in the schools will be as abundant and commonplace as reading. Our task, therefore, is not just limited to documentation, as so much of this report attests, but rather to looking ahead to the future in our state and to giving the recognition and status to that area of activity that comes closest to expressing the humanity in mankind. This task never ends and therefore must be continued from year to year through the dedication of those whose commitment to the arts is unswerving and whose involvement is unending.

This report is not intended for simple legislative digestion nor necessarily for executive implementation but rather as a vehicle to prompt, encourage, and initiate fuller aesthetic experiences for the citizens of Michigan and to give hope and encouragement to those thousands of volunteers, to those harassed arts administrators, to those beleaguered teachers in the arts, and to those many struggling artists in the vineyards looking for the light ahead. The arts have survived because of their devotion and the arts may yet come to flourish because of our increased awareness and consequent improved level of public support.

Because the contents of this report are so varied—but nevertheless all come under the umbrella of the arts—it was necessary to summarize each chapter separately and to attach there the appropriate recommendations. The reader understands that while the word "arts" tends to be encompassing and all inclusive, the actual organization and expression tends to be quite parochial. Perhaps the future will modify this current condition but to keep this report purposeful each section may be considered separate from the others.

Jack Faxon, Chairman
Joint Legislative Committee
on the Arts

ACKNOWLEDGMENTS

In the process of compilation, *The Status of the Arts in Michigan* has undergone numerous phases of development and many people have contributed both directly and indirectly. It would be impossible to note all of those who contributed indirectly by lending well thought-out advise and provided information and encouragement. The Joint Legislative Committee on the Arts would like to extend its gratitude to all of the people who gave so much of their time and effort.

This report is a compilation of the work of many people on the Committee staff, and to them the Committee owes a special thanks. The report was written by Chris Brockman and Beverly Farrand, and edited by D. H. Fishburn. The area of education (elementary, intermediate, and secondary) was covered by Beverly Farrand with assistance from Leonard Graff, while the total report itself was written by Chris Brockman with data provided to him by Committee staff. It was subsequently designed and edited by Beverly Farrand and D. H. Fishburn. Among those on Committee staff to whom special parts of this report were delegated were Alan Spoon who designed and researched the Nonprofit Community Arts Organization Study, Leon Waskin, for the information relative to Community Colleges, and Chris Brockman, for the University study.

The public school survey, which encompassed four fine arts disciplines and three school levels, would not have been possible without the cooperation of many interested people. Fine arts education organizations from all over the state provided invaluable information for the survey. The Committee would like to extend its appreciation to all the members of these organizations through their officers. These include: Lou Payment, Michigan Art Education Association; Judy Avitts, Michigan Art Directors; Bruce Galbraith, Michigan School Band and Orchestra Association; Mel Larimer, Michigan Music Education Association; William J. Todd and Sharon Ratliff, Michigan Speech Association; Jeannine Galletti, The Dance Advisory Panel for the Michigan Council for the Arts; John Baldwin, Theatre Department of Michigan State University; and Robert Curtis, CoSo Affiliates of the Michigan Education Association.

Special thanks must also be extended to Donald Cushman, Assistant Professor of Communications, and Gary Heald who consulted on questionnaire design and computer programming. Robert J. Huyser of Research, Evaluation, and Assessment Services of the State Department of Education gave his invaluable time as a consultant on sampling methodology. Fayze Jabara and Robert Witte of Data Processing (Division of the State Department of Education) consulted on sampling methodology in drawing the mailing list. Roy Saper lent his expertise for the programming and data analysis.

To all these people and to all of the others whose participation in the various surveys which gave us the data from which this report is derived, we want to extend our sincere thanks.

JACK FAXON

LEGISLATIVE MANDATE

Anyone who has even infrequently enjoyed something truly beautiful would not object to Aaron Copland's observation that the person able to appreciate the aesthetic side of life is fortunate, "for there are few pleasures greater than the secure sense that one can recognize beauty when one comes upon it." Unfortunately this seems not much more than a pleasantly idealistic sentiment in our rushed, pragmatic world where a more to-the-point apothegm might be one made by Jane Venable, Coordinator of Art for the Lansing School District: "Too many people go through life never even seeing the flowers, let alone stopping to smell them."

Life's flowers can cut through the shell, the pressures, problems and plainness of everyday living; they tap us on the shoulder and cause us to take a closer look at the world around us. Appreciating the flowers is up to each of us individually. It means bending down or reaching up to pull in, not the things that make life possible, but the things that make life worth living. Life's flowers come in two forms, natural and man-made. The flowers of nature are orange sunsets, autumn leaves, and love. They are always there for anyone who looks hard enough. The flowers of men and women are imitations of and often improvements on nature; they are "art."

The governments that men and women have called into being to regulate and improve the quality of living have paid great attention to the things that make life possible. They have also recognized, at least in part, the value of the beauty of nature and its restorative effect on the body and soul, and they have made some attempts to preserve and encourage the use of a few of its more basic manifestations through state parks, nature centers, etc. The arts, however, have not enjoyed the same recognition and financial support as other areas of interest; such as sports, religion, popular amusements, and drugs.

If not given the proper assistance and concern the arts may very well die of attrition in a society in which only a small minority is really well acquainted with the beauty and joy they hold in trust for us all. For the arts to maintain their vitality they must be more widely recognized and available. This task, as well as that of keeping the arts strong and able to satisfy existing audiences, must inevitably fall to the institution in which men and women have entrusted the power to protect their natural resources.

The Michigan Constitution declares the conservation and development of the state's natural resources to be of "paramount public concern in the interest of the health, safety, and general welfare of the people." The Consitution empowers the Legislature to protect these natural resources from "pollution, impairment, and destruction." The analogy of the arts with flowers is more than just a convenient choice of words. Both are valuable natural resources, although neither has a value that can be adequately

measured in dollars and cents. The arts do, however, go far beyond the natural loveliness of flowers, and definitely do have an economic impact on the state. But far beyond this, they are probably the most effective tool that men and women have for understanding and improving the quality of their lives. If the Legislature takes seriously its constitutional mandate to preserve and develop the state's natural resources, it will set the arts high on its list of priorities, because they are essential to the nature of rational and emotional human beings.

The various sections of this report will outline the present condition of several aspects of the arts in Michigan. It is through these components in the chain of the artistic processes from artist to audience that the arts have a tremendous effect on our state. In each of these sections will be prescriptions, some preventative, some curative, for the maintenance of the health of the arts in Michigan.

Why is it so important to preserve and develop the arts? Consider what Tolstoy had to say about them: "Art is a human activity having for its purpose the transmission to others of the highest and best feelings to which man has risen." In this age of shortages, one of the most critical is a shortage of figures which we all can emulate. In this anti-heroic age it seems as if only the few heroes in some novels and movies, those who have escaped from the general cynicism of the times, are keeping the hero shortage from becoming a hero vacuum. That alone justifies one irreplaceable value of the arts. They are the only medium which can *show* us that it is still worth the effort to aspire to the "highest and the best."

In an era in which the violence of war, terrorism, murder, and kidnapping rips through the world and into our attention, the value of a medium that can allow us to put it aside, to refresh ourselves emotionally with laughter, joy, idealism, and beauty, is obvious. The arts can show us a clear picture of how things *should be*, so that we can come back prepared to face reality and to do something about the way things *are*. At the same time, the arts have a versatility and an ability to heighten our consciousness (an awareness that many have sought frequently with drugs). The arts can impress upon us a closely-focused slice of reality, a picture of how things really are, which is so shocking, or so tender, or so disgusting that it may create in us the same determination to work for a better world.

Novelist Ayn Rand defines art as "the selective re-creation of reality." It is this selectivity, this power to exercise intellectual and emotional control over reality, that gives them their peculiar value. It is this that enables the artist to create entirely new worlds where everything is happily the way we would like it to be or ominously the way we hope it never will be; that allows us to see this world we live in more clearly than ever before; that can lift the most lowly sagging spirits to a tear of joy; that can change the most disinterested person into a caring, concerned human being participating in life; that can bring understanding, laughter, entertainment, empathy and truth to every person regardless of his or her social status. Only in the arts can we find all this at such a reasonable price and in such a palatable form.

People and the Arts

One of the principle concerns for legislators in a representative democracy is that their political decisions reflect as closely as possible the will of the people they represent. Thanks to a nationwide survey conducted by the National Research Center of the Arts (an affiliate of Louis Harris and Associates, Inc.) for the Associate Councils of the Arts, it is possible to determine the level of popular support for the arts in the United States.

The facts that Detroit is one of the cultural and arts centers of the country and that Michigan has 44 symphony orchestras, 13 art museums, 16 general museums, 81 historical and scientific museums, 5 opera companies, 91 community theatres, at least 5 dance companies, and 55 local community arts councils suggests that the level of popular support for the arts in Michigan is at least as high as the national figures reported in the National Research Center survey. This survey showed:

Forty-nine percent of the public (16 years or older—or 71.3 million people—said they "go see things like art shows, museums, historical houses, or antique, craft or furniture shows." In fact more people attend such visual arts activities than attend spectator sports (47 percent said they attend spectator sports "a great deal" or "some").

48 percent—69.8 million Americans—attend the theatre, movies, ballet or modern dance performances, opera, the circus, or other pageants.

43 percent—62.6 million Americans—reported that they engaged in creative activities such as photography, painting or sketching, woodworking, or weaving.

37 percent—5.38 million Americans—attend musical performances such as rock, jazz, folk, symphony, or chamber music concerts.

34 percent—49.5 million Americans—attend lectures, take adult education courses, or spend time at the library doing research or studying.

Moreover, few Americans feel that their cultural needs can be satisfied within their own living room; 65 percent disagreed with the statement: "I can get all the culture and entertainment I need at home, from TV, radio and records, or tapes."

The specific ways in which people sought to fulfill their cultural and arts needs outside their homes were as follows:

71 percent of the adult public—103.3 million people—had attended at least one live performance of theatre, dance, or music, or one museum during the twelve months preceding the survey:

56 percent—81.5 million Americans—had gone to a history museum, historic building or site.

49 percent—71.3 million Americans—had gone to a science or natural history museum.

48 percent—60.8 million Americans—had gone to an art museum.

32 percent—46.6 million Americans—had gone to a theatre.

27 percent—39.3 million Americans—had gone to a live concert or opera.

8 percent—11.6 million Americans—had gone to a live ballet or modern dance performance.

Even more surprising than this indication of popular interest in the art of others was the number of people who practice the arts themselves, or would like to:

Two out of five Americans currently engage in woodworking, weaving, pottery, ceramics, or other crafts; another one out of five, representing approximately 26.2 million Americans, does not currently engage in crafts but would like the opportunity to do so.

One out of six Americans currently paints, draws, or sculpts; another one in six, representing about 21.8 million Americans, said they would like to do any of these activities.

One out of ten Americans currently writes poetry or does other creative writing, and another 7 percent—representing approximately 10.2 million people—would like to engage in creative writing.

Nearly one out of ten Americans currently sings in a choir or other group, and more than that number—about 16 million Americans—would like to.

3 percent of Americans currently play in an orchestra, band, or other musical group, and more than twice that many—7 percent or 10.2 million Americans—would like to.

3 percent of Americans currently perform ballet or modern dance, and twice that many—6 percent, representing 8.7 million people (including large numbers of young Americans)—would like to.

2 percent of Americans currently work with a theatrical group, but five times that many—10 percent or 14.5 million people—would like to.

These figures certainly rebut the myth that art is of interest only to an elite minority. The number of people who would like to participate in an artistic activity if they had the opportunity is especially interesting. One can only guess at the numbers of people who would enjoy either participating in or going to concerts, operas, ballets, or theatre if only they had learned to appreciate them.

A sizeable number of people in this country believe that artistic activities and institutions are of value to themselves and their communities:

89 percent of the population felt that it was important to the quality of life in the community to have facilities like museums, theatres, and concert halls in the community.

80 percent felt that such facilities were important "to the business and economy of the community."

Receptivity to arts and culture is not limited to a well-educated, affluent, sophisticated elite. Majorities of the entire population—all income groups, all education groups, and both sexes—felt that arts and culture are important to the quality of life.

Two out of three Americans disagreed with the statement that "there's not much point in going to a museum more than once or twice. You'd just be looking at the same things all over again."

63 percent of the public disagreed with the statement: "Unless you know about art or art history you don't get much from visiting museums."

All in all, museums are valued as an important asset. The public agreed overwhelmingly (90 percent) that "museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment." Substantial portions of the public share only one complaint about museums. Forty-two percent felt they would "go to museums more often if they weren't so inconvenient to get to." Majorities of people in towns (52 percent) and rural areas (51 percent) agreed they would visit museums more often if they were more accessible.

60 percent of the public agreed that "to see something acted on the stage is more exciting and meaningful than watching it on TV or in the movies."

79 percent of the public agreed that "it's important for young people to have the experience of seeing live actors performing on a stage."

41 percent of the public said they "would go to the theatre more often if there were a playhouse in my community I could reach easily."

68 percent disagreed that "the only really good theatre is Broadway shows. Most local productions or touring companies aren't worth watching."

The "electronic age" has not, as we have seen, diminished the public's interest in live theatre; neither has it diminished interest in live music. "No matter how good stereo gets," 64 percent of the people agreed, "a live performance is almost always better."

75 percent of the public disagreed with the statement: "symphony concerts are just for highbrows."

61 percent disagreed with the statement: "unless you understand a great deal about music, there's no point in going to hear a symphony orchestra play."

Despite the fact that 56% of the people surveyed by the Associated Arts Councils believed that arts organizations make money or break even, 38% agreed that they should receive direct government funds. Sixty-four percent of the adult population of this country—93.1 million Americans—would even be willing to pay an additional $5 a year in taxes "if the money were used to maintain and operate cultural facilities such as theatres, music, and art exhibitions."

The Michigan Legislature has both a constitutional mandate and apparent popular backing for a program of support for the arts. A healthy, growing arts establishment in Michigan will contribute to the general welfare by improving the quality of life.

THE PUBLIC HEARINGS AND SURVEY

In the course of the public hearings on the arts in Michigan conducted by the Committee on May 3rd and May 6th, 1974, one point was made again and again by private citizens, and by representatives of the various arts organizations or institutions in the state. In a variety of ways they all asserted that the several functionary classes within the process of art are all interrelated and interdependent. The artist, the educator, the audience, the administrators, and the performers in both small community arts groups and giant arts institutions are inextricably linked in the chain that lies before and ahead of each successful performance or exhibition in the arts.

This section of our report will deal with a specific area within this chain, the community arts organization, and in doing so will necessarily also deal either directly or indirectly with all the other links in the chain. In this section a working composite profile of the community arts organization in Michigan will be drawn using the characteristics of function, geographic location, and financial situation.

The statistical data in this section is taken from a "Financial Assessment of Michigan Cultural/Arts Organizations," a write-in survey commissioned by the Committee and conducted between the summer of 1973 and the spring of 1974. Questionnaires were sent to all cultural and arts organizations within the state that met the population requirements of the survey. The population in this survey is defined as those cultural and arts organizations or institutions which were at the time of the survey incorporated, tax-exempt, nonprofit organizations with annual budgets of at least $5,000. College and university arts departments were eliminated from this survey and will be treated separately later in this report. The exceptions to this rule are the Meadowbrook Music Festival and the Meadowbrook Theatre which were included because the surveyors judged that they are functionaries serving the entire state, are staffed largely by non-academic professional administrators and performers, maintain a high level of autonomy in their functioning, and are thus performing arts organizations before they are extensions of university arts programs.

Groups with budgets under $5,000 were not considered because the surveyors felt that many of these organizations would likely be unable to give any but minimal financial information, and would include many that sponsor one-time or once-a-year functions (bazaars, fairs, etc.) or activities that are limited to organization members only. It was also felt that limiting the population to groups with budgets over $5,000 would help to confine it to viable groups, those that are not in a precarious financial position and in danger of being disbanded.

In not including under-$5,000 groups the surveyors and the Committee do not intend to deny either the existence or the importance of these groups in providing the citizens of Michigan with cultural and artistic experiences.

Number of Organizations
by Area

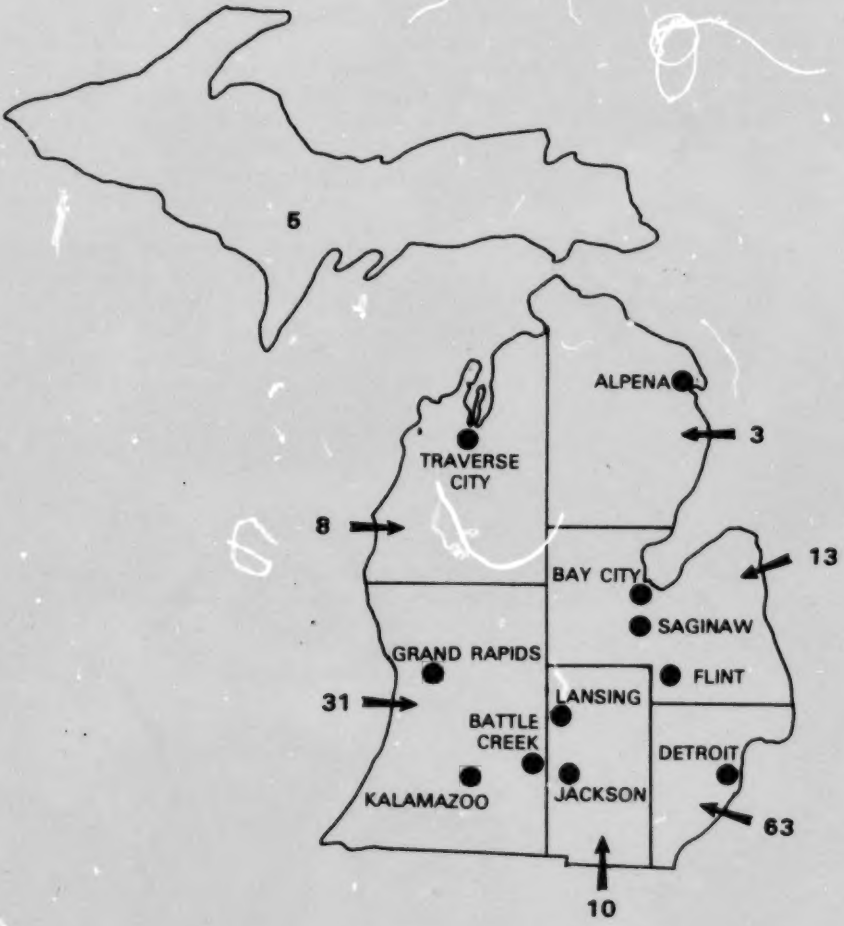


Figure 1

The Committee recognizes that there are many such organizations in the state and that collectively and invidually they play an extremely important role in the arts.

Since new, struggling arts groups with small budgets which are more likely than usual to go under and groups that had already gone under in the year or so prior to the start of the survey are not included in the population, the profile of organizations derived from this survey is biased in favor of groups with stable financial systems and the capability of planning their financial year with some certainty.

Ninety-five percent of the questionnaires were returned, leaving a total of 132 members in the survey population. In analyzing the data from the survey, information was obtained for both the entire population and control groups. One control group is made up of organizations which had budgets of $100,000 or less. It was felt that since only 35 organizations had budgets over this figure this division would be a suitable break-off point to divide the population according to very large and moderate-sized groups. The number of organizations surveyed which had budgets of $100,000 or less is 97.

The population was divided by geographic area within the state. The accompanying map (Figure 1) shows these areas, which were so chosen because the surveyors believed that all points within each area are within reasonable driving distance of one another. The organizations were also broken into the medium classes of performing arts (including music, dance, theatre, etc.), visual arts, humanities (historical museums and societies, etc.), multi-arts (arts councils), and art schools.

The financial and attendance information reported in this survey is for the 1972-73 season.

PROFILE

If you were the director of one of the 132 community arts groups in our survey chances are that you would not experience a deficit in your organizational finances. Chances are, however, that you would not be able to adequately publicize and promote what it is that your group does and has to offer. This would not be as big a problem as it might seem, because you would be able to cut back on the number of programs you offer and thus operate without deficit. This also would not be completely bad, because the second most severe problem facing you would be a lack of physical facilities.

The Arts: Industry in Depression

In 1970, 62% of the community arts organizations in our survey avoided red ink in their financial ledgers. In 1971 the figure jumped to 73% and in 1972 slipped back to 64%. This means that a large percentage of the state's most healthy arts organizations did experience a budget deficit in each of the three years. In itself this describes a grave situation, but it gives only a part of the total picture.

Since many organizations are unwilling or unable to operate at a loss, the only way they have of balancing their budgets is to limit the nature, scope, and number of programs they present. In 1972, 58% of the organizations in the survey had to curtail publicity of their activities in order to stay within their budgets, and 56% were unable to hire sufficient administrative personnel. Forty-six percent were forced by their budgets to cut their hiring of artistic personnel, and 44% reduced the number of programs they would have otherwise offered. The organizations rated the lack of sufficient funds as the most severe problem they face and a lack of physical facilities as the next-to-worst.

These figures suggest that more hardships have fallen on the arts in Michigan than even a one-in-three deficit rate indicates. If 44% of the businesses in Michigan were forced to limit their output of finished products, 46% were not able to hire the workers they needed to produce that product, 56% could not hire sufficient administrative personnel, and one-third of Michigan businesses lost money and could not afford to advertise, this economic condition would be called a depression. These are the conditions that actually exist among the arts organizations of our state. The term "depression" is appropriate; we are experiencing a *cultural and arts depression.*

It is not unsuitable to compare the arts with business. The arts in this state involve literally millions of people in designing, producing, and consuming a product. The arts are, in fact, a public service industry, but because of the peculiar position they occupy in our society, they are one of the very poorest.

The number of people served by the arts organizations in 1972 was just less than 5 million. This figure does not include the attendance figures of 15 of the organizations that did not respond to the survey, and groups not identified or meeting the criteria. It also does not include the 1,500,000 people who were admitted to Greenfield Village in 1972. The inclusion of these commercial arts organizations would send the total attendance figures for the entire arts industry much higher.

An indication of why an industry which "sold" 5 million units (in this case, admissions) is in a depressed state can be gathered from a look at how many patrons paid to enjoy what their community arts organizations offered. Of the 4,941,980 admissions to community arts organization programs and exhibits in 1972, over half (2,531,047) were nonpaying customers. Only 2,410,933 admissions were paid.

The personnel problem of these organizations was categorized by survey respondents as one of the most critically depressed areas in a depressed industry. For the entire population of 132 the average number of full-time employees was 8.2, a total of 1,091. The average number of part-time employees per organization was 20, totalling 2,640. A statistic which reveals one of the keys to why the non-profit arts organizations are able to offer over half of their programs for free is the average number of volunteers per organization, 96, for a total of 12,672.

For the 97 organizations with budgets under $100,000, a significant difference can be noted in the personnel makeup. In this subpopulation each organization employs an average of only 1.202 employees on a full-time basis, just 15% of the average for the entire population. An average of

8.719 part-time employees was retained by each of these organizations, one-half the average of the entire population. Each member of the 97-member group enjoys the benefits of 76.719 volunteers, which is 77% of the average for all 132 organizations. Clearly none of the community arts organizations in the state are running deficits because staff costs are eating up their budgets, especially those with budgets under $100,000.

Despite the low ratio of paid employees to volunteers, salaries do account for approximately one-half of the expenses incurred by the average organization in both the total population and the 97-member group. Since the number of paid employees is low, this suggests that the remaining expenses of these organizations are very small indeed. The nonprofit community arts organizations in Michigan apparently make do with not only miniscule staffing, but also with parsimonious expenses which fall under the heading of "other costs."

Income

A statement made by a representative of the Lansing Community Art Gallery at one of the public hearing sessions is indicative of the attitude which keeps these arts organizations one step ahead of financial disaster, despite the deficits and cutbacks that are a normal part of their operations. "As part of the grass roots activity in the arts we point with pride to the fact that the Gallery has operated successfully in Lansing for the past eight years, and up to this point on a completely self-supporting basis. . . . We do not operate with deficit financing and therefore our programs are limited to those which must pay for themselves."

Not many community arts organizations can boast that they are truly self-supporting. The ones that can are no doubt like the Lansing Community Art Gallery, which has 100% volunteer help and limited programming. For the rest, financial backing must come from a wide variety of sources, some within the organization and some without. For the total population the average earned income in 1972 was $81,300, or 42% of the average total income. For the 97-member subpopulation the earned figure is $10,418, a slight drop to 39% of total income. The mean percentage of earned income corresponds roughly with the mean percentage of patrons who pay for admission.

An average of $49,900 in private contributions was received by each organization in 1972, representing 25% of total income. For the 97-member subpopulation the average was $4,111 or 16% of total income. The average endowment income per organization was $12,500, or 6%. For the 97-member group it was only $969, or 4%.

The most immediately surprising figures are those for the government income of the organizations. From federal, state, and local sources, each group received an average of $37,960, or 19% of its total average income. For those organizations with budgets under $100,000, average income from government sources was $7,512, or a substantial 28% of total income. Several qualifications render these figures somewhat less than startling. Organizations in the category "humanities" (which includes mainly historical societies and museums) received a substantial portion of their incomes from government sources, making the average for all groups

considerably higher. With the exception of a few historical museums and organizations connected with the State Department of Parks and Recreation, the only organizations receiving State aid received funds from a total of less than $150,000 made available through the Michigan Council for the Arts. The remainder of any government assistance came from federal sources (such as the National Endowment for the Arts) or from local governments. A chart showing the amount of total income and the percentage of that total which came from various government sources for the various media groups accompanies this report (Appendix A). Income which does not fall into any of the above categories accounted for an average of $7,285 per organization, or 8% of total income, for all of the organizations, and $3,600 (or 13%) for the 97-member group.

Significant variations can be noted in the amount of government income made available in the different areas of the state. For the entire population a total of nearly $5 million in assistance was received from government agencies. $4,194,959 went to the Detroit area, which includes 63 organizations or 48% of our survey population. The Grand Rapids section received a total of $637,179 as its share, and has 31 organizations or 24% of the population within its boundaries. The Saginaw Valley section was awarded $35,500 and has 12 organizations, or 9% of the population. The Lansing area (10 organizations or 8% of the total population) took in a total of $83,886. $21,099 was made available in government funds to the 8 organizations (or 6% of the population) located in the Traverse City area. Only $9,500 in government funds were allocated to 3 arts organizations (or 2% of the population) in the Alpena section of the state. Finally, the Upper Peninsula, which has 5 organizations, representing 4% of the population, received $41,912 in government funds.

A number of significant differences can be found by dividing the data by media classes. Such a grouping reveals that the organizations and institutions falling under the heading "humanities" received by far the greatest percentage of their incomes from government sources. Humanities groups with budgets under $100,000 received 54% of their income from government sources, while the entire humanities population took in 48%. This compares with a consistent 29% for multi-arts organizations, 13% for under $100,000 and 29% for the entire population in the visual arts, 19% and 9% for the performing arts, and only 8% and 2% for arts schools.

The number of people served, especially if the patrons were admitted free, might be considered one measure of return on a dollar of government support. The humanities group serviced the greatest number of patrons without charge, 1,010,950 out of a total number of 1,794,720. The humanities group also received the highest percentage of its collective budget from government sources. The average level of government support in the class with the second highest nonpaying patronage, the visual arts (with 725,790 out of a total of 1,157,892), was only 607 of that for the humanities. The performing arts served the next highest number of nonpaying patrons (575,700 out of a total of 1,491,835), but received only 19% of what the humanities groups received from government sources.

The Detroit section of the state served 2,751,840 patrons in 1972, out of which 1,433,538 were admitted free. The Detroit section received 83% of the funds made available in 1972 by federal, state, and local governments.

In the same period the Grand Rapids section served 705,320 nonpaying patrons out of a total of 1,253,420. The Grand Rapids section received 13% of the amount of government monies available. Lansing area organizations served 18,680 nonpaying patrons of a total of 91,248, and received 2% of the government funds. Saginaw Valley area organizations served 191,125 nonpaying patrons out of a total of 278,366; Traverse City area organizations served 47,397 nonpaying patrons out of a total of 115,136; Alpena area organizations served 4,060 paying customers; and the Upper Peninsula organizations served 308,032 nonpaying patrons out of a total of 443,944. All of these received 1% or less of the total money spent by government on Michigan's nonprofit community arts organizations.

The nonprofit community arts organizations in Michigan are in a state of depression. They cannot afford adequate staff or physical facilities; their budgets force them to curtail publicity; they frequently run deficits despite limiting the number and kinds of programs they present. They serve a collective audience of 5 million and ask only half to pay for their services. They earn less than half of their income and are dependent upon a variety of sources for the rest. State, local, and federal governments contribute significant amounts; government funds make up an overall average of 20% of their income. Wide variations exist, however, in how much of this is received by each individual organization.

GETTING IT TOGETHER

An idea most critically important to the future of the arts that kept recurring in the Committee's public hearings was the notion of the ecology of the arts. In one context or another speakers referred to the idea that the arts are interrelated, that their futures are tied together, and that they must cooperate more fully among themselves in the future both to reap the internal symbiotic benefits of their interrelation and to provoke salutary external conditions.

In the past, the nonprofit community arts organizations in the state have done far too little to organize themselves into a cohesive force to promote the most effective development of the arts and the individual art forms. Despite the high level of public support for the arts found by the "Americans and the Arts" survey of the Associated Councils of the Arts, despite 5 million individual admissions in 1972 to programs sponsored by the arts organizations in our survey, despite the over 16,000 people directly involved with the arts in Michigan as full or part-time employees or volunteers, these organizations have failed to act effectively to consolidate current assistance and to win new support from the general public, business and labor, and state and local governments. The comments made at the public hearings suggest that proponents of the arts are ready to seek greater and more meaningful support and to inspire new appreciation for the arts. The Michigan Council for the Arts should encourage such a nourishing union of friends of the arts at the earliest possible date.

The MCA should make a standing priority of encouraging and facilitating all of the arts organizations in the state to form a confederation to work for creating greater support for the arts. The roles of the MCA in any such federation should be those of a catalyst to unite the organizations, an advisor, an information service to facilitate the inflow of information to the organizations and the flow of information among them, and a continuing role as liaison between the arts organizations and the legislature.

At the same time, the MCA should promote the idea (perhaps through its advisory panels of arts specialists) of the formation of separate artistic associations interested in promoting artistic excellence and a favorable public image of each art form. If the structure for such associations already exists, the MCA should give any assistance necessary (within the guidelines established later in this report) to help the existing body to become an *effective* force for artistic development and promotion. The greatest enemy of the arts is a lack of understanding by segments of the public. The people who work intimately with the arts are best able to grasp what is special about them and communicate this to those who don't know. Dancers are best able to devise ways of communicating to the public what dance is. Musicians are best able to get across to the people what music does. Artists are best able to make a wider public feel that their art is too valuable to forego. Associations with the common goal of promoting the health and public image of an art form could concentrate their natural talents and efforts to use them effectively.

The MCA should remain responsive to such associations as may be

formed and serve as a communications link in arts related matters which may affect the arts organizations represented by these associations. The MCA should keep up-to-date records of the "vital statistics" of the state's arts organizations. Such statistics could be gathered and updated by artistic associations. Statistics gathered by the MCA should be limited to those that may be of artistic or logistic use by any of the individual arts organizations or artistic associations. Any confederation of arts organizations formed in the future could recommend to the MCA what statistics would be beneficial to individual organizations.

Participation in the gathering of such statistics under no circumstances should be used as a criterion for qualification for MCA grant awards. Participation should be completely voluntary. The purpose of gathering these statistics should be only to benefit the community arts organizations of the state.

CREATING NEW AUDIENCES

The MCA should promote public awareness of the arts. This could best be accomplished by encouraging every artistic association to promote their individual art forms, and by supplementing this with any other acceptable means at the Council's disposal. In 1972, arts organizations in Michigan with budgets under $100,000 earned nearly half of their total income. New audiences and patrons of the arts should be sought by increasing public awareness and education in the arts. A greater demand for all the arts should be stimulated by the MCA (again preferably with the cooperation of artistic associations) in order to provide more jobs for professional artists, a bigger and more steady flow of contributions, and an alternative source of entertainment and fulfillment for a greater number of Michigan citizens.

Toward this end the MCA should act as prime mover to convince people interested in the arts, either individually or in associations, of the wisdom of developing long-range programs specifically designed to reach more people and to create new audiences.

The community arts groups in the state, both the big professional organizations and the small amateur groups, need ways of channelling new interest, "new blood," into the ranks of audience members, participants, and supporters of the arts. As it is, the various arts and culture groups compete among themselves, and especially within medium lines, for basically the same potential audience members. A forward-looking audience-development policy would serve the arts, the arts organizations, and a growing number of Michigan citizens. The MCA could provide no greater service to the arts and the people of Michigan than to motivate the successful development of such policies and programs among the arts organizations of the state.

One possible way of putting such a policy into action would be through a New Audiences program similar to the national Young Audiences Program and our own Michigan chapter of Young Audiences. In its role as advisor and in line with its obligation to promote the arts, the MCA should seek to discover if there is interest in such a program among the arts organizations of the state, and advise interested parties on sources of financial assistance

to develop an active, effective New Audiences organization. The Music Performers Trust Fund and the National Endowment for the Arts supply matching funds to sponsors of Young Audiences programs, obviously because audience development is crucial to the future of the arts. Chances are they would also look favorably on a New Audiences Program.

If the MCA finds considerable interest in the state for creation of an organized program to build new audiences, it should assist the formation of such an organization in any appropriate manner. Perhaps the MCA could stimulate interest among the members of its advisory panels to create the vanguard for a state organizational and policy-setting body which could establish criteria for the development of local New Audiences chapters and seek to create interest in the formation of such chapters around the state. A state New Audiences organization could also set quality and content standards for the lecture-demonstration performing groups that would comprise the public contact part of New Audiences.

The performing groups should consist of resident Michigan artists and the presentation approach and content of their programs should be subject to approval by the state body according to well-defined artistic and educational goals. The state body could audition new groups or programs to make sure that they achieve the purpose of introducing theatres to new audiences.

The purpose of New Audiences should be to explain and *show* through lecture-demonstration presentations the essential features of particular segments of the arts. Young Audiences has shown this is possible with children; properly administered, New Audiences should prove it is possible with adults. As with Young Audiences, New Audiences presentations should give an audience information about some part of the arts and allow it to experience the joy of art. The public schools in our state are slowly beginning to recognize the importance of including the arts in a child's education, and the Michigan Young Audiences program is growing. It is now time to recognize the importance of also providing all Michigan citizens the opportunity for enjoying the arts.

The New Audiences program should be vigorously promoted through local chapters and local arts councils by persuading community groups, service clubs, and P.T.A.'s to have a New Audience team perform at one of their club meetings. If a high level of quality is designed into the program, news of the value of New Audiences will spread and the same groups might sponsor several different presentations. As it realizes new audiences, the program would also provide work and a creative outlet for Michigan artists.

State and local New Audiences group should attempt to create favorable followup experiences for audiences by seeking to persuade professional arts groups or institutions to offer special programs or reduced rates. This idea should be of considerable interest to such organizations, the managements of which would undoubtedly like nothing better than to encourage new patrons.

An idea of how a New Audiences program would work can be taken from the following imaginary example. A New Audiences chapter is formed in Detroit and auditions groups of performers with the assistance from the state New Audiences organization. A trio of young professional

singers develops a presentation which is designed to show any audience what opera is and how it works by entertaining it with excerpts from light operas and keeping them apprised of what is happening and why. Through mailings or advertising by the Detroit chapter or local arts councils, a P.T.A. group from Royal Oak learns of the New Audiences program and the Detroit chapter. A representative of this group, tired of hearing opera referred to as the epitome of cultural exoticism, arranges to have the opera trio from the Detroit chapter make its presentation to one of the P.T.A. meetings. The presentation goes over well, the organization's members discover that opera singers are human, that they sing the way they do for a good reason, that opera is really not so exotic after all, and that maybe they would like to try a little more. Because it has made prior arrangements with the Michigan Opera Theatre, the Detroit New Audiences chapter is able to offer reduced rates to clubs as part of its opera package. The P.T.A. group goes to the opera, finally understands why it is popular entertainment in Italy, and one or two of its members become regular opera patrons.

Publicity and promotion were curtailed by 45% of the organizations in our survey of Michigan's community arts organizations in order to stay within the limits of their budgets. The result of this is that many carefully designed, excellently performed programs play to sparse audiences simply because potential patrons are not aware of the programs or have not been properly informed of their value. The MCA and local arts councils should promote the proper publicizing of arts performances and exhibits in the state. This could be done in part by encouraging newspapers and other publications, radio and television stations, and other publicity media to donate more time or space as a public service to a calender of events in the arts, and to otherwise make their public more aware of community arts organizations and what they offer. Artistic associations could be awarded MCA grants for the purpose of conducting public relations campaigns for the different arts. These might include the production of TV or radio programs in cooperation with public radio or television, advertising sections in local newspapers and magazines, etc.

All of the recommendations made to this point have generally dealt with organization and promotion of the arts and arts organizations. They are programs of an ongoing nature, and programs which are at least in part self-obviating. By encouraging a federation of arts organizations and effective artistic associations, the MCA will place a good deal of the responsibility for promotion of the arts on the arts organizations and the artists themselves. This will be a burden to these organizations and artists insofar as they will be responsible for creating methods for and administering this promotion, and for coming up with practicable ideas (if they are to be eligible for MCA grants) to help them with such promotion. It will be a blessing as well, however. The organizations and the artists are most qualified to make the most of time or funds spent on promoting the arts. They know the value of their arts, and as artists should know how to express their ideas to the public. If they are persuaded to spend a part of their valuable time paying attention to publicity and promotion it will benefit them and their organizations by creating a wider base of popular and financial support.

Through effective promotion the arts organizations can build their audiences and increase earned income. They can also take their case more effectively to state and local government if the number of citizens they are serving and the variety of segments of the community they are reaching are increasing. Finally, more effective promotion will reach more contributors, big and small, with the artistic and financial message of the arts organizations.

FINANCIAL AID TO ARTS ORGANIZATIONS

There are, at present, needs among Michigan's nonprofit community arts organizations of an urgent, immediate nature. The most urgent need is for financial transfusions for every cultural and arts organization. Additional financial support is the single necessity in overcoming the variety of difficulties which face many of these organizations.

In any question of funding the arts it is necessary to remember that the future of all arts organizations and institutions are inextricably intertwined, directly or indirectly. Without education on the local level and without audience-building by local artists, there would be no demand for these groups and talents. The major institution, by its size and through its excellence, is able to obtain the best exhibits, hire the most talented artistic and administrative staffs, and engage the best soloists. The professional staffs of these major institutions go into the community to develop local talent, and to help community arts groups increase the quality of their arts offerings. The creative and performing artist is the backbone of the interdependency of the arts. Without the creator and someone to recreate or properly present the creation there would be no art reaching the audience, the final part of the interdependency.

Even though this interdependency exists, it may be necessary to set certain guidelines for the distribution of government funding for the arts, given the limited nature of this resource. Equal distribution of available government funds to all the arts organizations of the state is a principle which had the backing of a solid majority of speakers at the Committee's public hearings. Equal distribution is a sound principle given the interdependency of the arts and the democratic nature of the society in which we live. There may, however, be valid reasons for segregating the arts organizations by a variety of criteria for the purpose of recognizing exceptional need or more effective aid to the whole arts structure by spot-concentrations of assistance.

Such is the immediate case with the state's major arts organizations and institutions. In recognition of the unique contribution of the major arts organizations to the people of the state and in an effort to meet some of the special needs of these organizations, the Committee supports a program of limited accelerated funding to be made available. For purposes of this funding the Committee recommends that a "major" organization be defined as one with an annual budget of $200,000 or more. (Accelerated funding has been approved for fiscal 1974 and represents an earmarking by the Legislature for this purpose.) Such funding sets a precedent for grants

in excess of those allowed under other MCA programs to the state's major arts organizations. The distribution of these funds should be reviewed by the Legislature at the end of each fiscal year.

The special accelerated funding of some of the state's major arts institutions is a necessity that can be measured by their observable financial conditions. If financial relief is not given these institutions, they will probably be unable to maintain the level of their present programs, and they will certainly not be able to increase the level of these programs in the foreseeable future. Critical losses may be sustained by these institutions in the area of administrative and artistic personnel if they are unable to meet the rising wage standards set by other major cultural centers. Loss of personnel could mean a setback in the quality of the services these institutions offer, which would take decades to reverse. The consequent reduction in the service to the citizens of Michigan would be totally unacceptable.

In addition to the obvious benefits to accrue to the people of the state if these institutions are able to continue uninterrupted service, additional benefits may be expected as a direct result of accelerated funding. The Detroit Symphony is a prime example of the type of community service these major institutions are able to offer, and also of the additional services that may result from special assistance from the Legislature. Of the more than 200 concerts given by the Detroit Symphony in 1973, only 55 were regular subscription concerts. The remainder were what the orchestra's management refers to as "public service" concerts. Among these were free public concerts given at the State Fairgrounds and in Detroit city parks, 54 children's concerts, and numerous others at reduced prices. The monies that the Detroit Symphony received from the Legislature last year were used to help pay for 14 concerts performed across the state, no doubt affording many people a first opportunity to hear one of the country's major orchestras. The orchestra has received 13 requests for concerts in communities outside of Detroit for the 1974-75 season, as well as 56 requests to play children's concerts in different communities. In addition, the Detroit Symphony has also spent a week participating in the first Upper Peninsula Music Festival. Funding from the City of Detroit makes possible the orchestra's public service concerts in Detroit. Funding from the MCA has allowed the Detroit Symphony to truly become a Michigan orchestra.

The Interlochen Arts Academy proposal for a special "outreach program" is another that could be realized through accelerated funding. Under this program the best of the student ensembles would go on a tour of Michigan communities with accompanying faculty workshops. Faculty workshops would be held in churches, schools, libraries, and other community centers, using student performers as demonstration groups. Student art exhibits would also accompany part of the tour, and master's classes would be given for local teachers.

The Detroit Institute of Arts, a third example, is the fifth largest museum in America. It is the only museum in our state which has the prestige to attract to it many exhibits by the world's greatest artists. An example of this is the "Twilight of the Medici" exhibit which received its exclusive showing in the entire United States at the D.I.A. Many of the services that the D.I.A. offers, however, have been unable to expand, have been curtailed,

or completely closed down because of the lack of adequate funding.

The art research library housed in the D.I.A. is currently closed for this reason. The Committee feels that the library is a valuable resource that is going unused and should be supported and maintained for its services to the state.

The Conservation Services Library is the only facility of its kind in Michigan and, though part of the D.I.A., aims to service requests from all over the State. Unfortunately because of the lack of funds it presently cannot meet the needs of the State.

The publication department of the D.I.A. serves a major educational service. Their education program makes available teaching aids and materials to many sectors of the state and yet these services are going to be discontinued because of lack of funds. The Committee strongly recommends that the D.I.A. as well as the other major art organizations should have support for their on-going, as well as out-reach, programs. Existing arts organizations should be considered for funding both on the basis for meeting their regular operational tasks and by their ability to export and communicate programs outside their geographical area.

The D.I.A. has proposed a range of additional services that could be made available to the entire state as a result of accelerated funding. These programs can be listed generally as:

Travelling exhibitions prepared by curators at the D.I.A. to be shown in outstate centers;

Educational materials in the form of information packets, reproductions of works of art, lectures, and slides to be made available to centers throughout the state;

The development of techniques and procedures whereby conservation resources now existing in Detroit can be utilized for assistance in other Michigan centers;

The use of the Institute's outstanding Art Research Library to facilitate art historical documentation for the specific needs of the state of Michigan;

Making available information about the resources, educational programs, and cultural events of the D.I.A. by utilizing the media and information centers throughout Michigan;

Providing films of high quality and special interest to selected centers throughout the state;

Providing drama workshops at the Institute that will lead children to a greater understanding and appreciation of theatre;

Extending Junior Town Hall programs for grade schools and high schools to centers throughout Michigan.

The maintenance of present major cultural resources and the development of the proposed D.I.A. programs and others like them from other major institutions may be expected to result from a policy of accelerated funding.

Accelerated funding of any major arts organization or institution should be recognized as an immediate reaction to the eminence of conditions

which could be severely debilitating. The criteria for granting such funding should be the organization's need and the service it could offer to the people of its community and the state. As a long-range, continuing solution to the major problems faced by all non-profit community arts organizations in the state, organization and promotion of the arts must be accomplished, and new audiences built by educating the public in the arts.

In addition to all of this, an awareness of the plight of the state's smaller community arts organizations is necessary, an awareness, it is hoped, that will be stimulated by this report. It is necessary for the Legislature to recognize the wisdom of assisting the community arts organizations around the state. It is this whole network of organizations that will allow the people of this state to make the arts a part of their everyday lives, and not something reserved for special occasions. It is this network which forms the popular base upon which the whole of the arts establishment rests, where the greatest number of people come into direct contact with the arts. It is this network that effectively prevents the arts from becoming over-institutionalized, or elitist, as they were prior to the great birth of populism in the 19th Century. This network of all our community arts organizations must be preserved and promoted for the good of our state and good of the arts.

Support for these community arts organizations can approach adequacy only if the Legislature demonstrates an ever-increasing awareness of the importance of turning away from an exclusive obsession with a constant unqualified expansion of material resources without (and often at the expense of) a corresponding real increase in the quality of life. We have apparently learned our lesson from unregulated industrial expansion at the expense of the environment; it is now time to demonstrate that we recognize the arts as essential to maintaining the quality of that environment.

Toward this end the Legislature should immediately begin increasing State assistance to community arts organizations to an eventual level which will eliminate the necessity of either cutting up the arts budget into such miniscule portions that no one is significantly helped, or having to favor a minority of institutions at the expense of the others.

Until a much higher level of funding is attained a number of questions regarding distribution of funding for the arts needs to be answered. One crucial question in future legislative funding is whether it should be awarded on the basis of merit and need or by mathematical equality. Blanket funding, with each organization receiving a set percentage of the total arts appropriation, has some merit toward standardizing distribution. Blanket funding would, however, eliminate the possibility of judging each case on its merit and the recognition that some needs may be more critical than others. A blanket appropriation could award assistance where assistance is really unnecessary, and at the expense of those to whom assistance is a dire necessity. It is therefore the Committee's recommendation that the arts should not be funded on a blanket appropriation basis. A portion of the total arts appropriation should be earmarked for community arts organization assistance, and should be made available only on an individual request basis and with the approval of a regulatory body.

Another major alternative in future funding is whether the Legislature should directly fund arts organizations or whether an agency should act as intermediary for the equitable distribution of funds. Direct funding would place the burden of judging requests for funds upon the Legislature. If the distribution of these funds is to be a function of conditions in the community and if it is to be responsive to changes in the community, it cannot be a once-a-year proposition. This means that if the Legislature is to distribute funds directly and equitably it will have to establish a full-time permanent committee for art fund distribution. Since such a committee would be tantamount to an intermediary agency, and since such an agency would be better run by those with professional qualifications for evaluating community projects, it is recommended that the Legislature continue to use the intermediary agency it has already established, the Michigan Council for the Arts.

In order to complete a policy of meaningful support for the arts, the Legislature should consider of prime importance finding ways of creating an atmosphere in Michigan in which the personal growth of any citizen pursuing an artistic goal can be realized with optimum facility. At the same time, the Legislature should contribute to the artistic coming-of-age of the state by commissioning domestic works of art to grace Michigan public buildings.

The arts organizations in our survey collectively reported that an inadequacy of facilities was their second greatest problem. If these two problems trouble arts organizations, they must certainly plague individual artists. A popular picture of the artist has him or her subsisting in an attic, ragged and starving, but producing great art. Such conditions do not produce great art; rather, the dedication of great artists allows them to overcome these conditions. A dedicated artist could surely work better in a facility that is suited to the work at hand.

The State, through its various agencies, should provide encouragement and support to local efforts to create arts centers and other facilities in which the individual artist can bring his or her talent to fruition. Inner-city areas or areas in need of renovation should be especially appropriate places to establish arts centers, perhaps with an MCA grant. The federal department of HUD has a ready supply of buildings that could be renovated as community projects and which could be supplied with equipment in order to furnish studio facilities for both developing and developed artists. Such centers would be of great benefit to indigenous artists and would-be artists, and would stimulate and facilitate the creation of art. They would be an asset to the neighborhood and perhaps could become the core of local projects to enhance the environment. Local artists could sell their services to the community and make each a center for living art by creating murals, sculpture, concerts, locally produced films, etc.

The 1930's and early 1940's were good years for certain segments of the arts community. The results of a unique cooperation between the government and the artists of this country (which was a part of WPA) can still be seen, lingering on as a touch of class in public buildings. Since the end of WPA days federal, state, and local governments have proposed sundry plans designed to beautify highways, boulevards, and public parks. A significant part of people's environment is made up of high-rise concrete

and glass and an over-abundance of garish advertising. Any serious effort by State government to beautify the environment should include consideration of works of art which would also show that the government of Michigan is a leader in the effort to create aesthetically-pleasing surroundings for its people. Buildings constructed by the State, and hopefully by local governments too, should include works of art created by Michigan artists.

CONCLUSION

This section of our report has attempted to show that all segments of the art chain, the total process of art, are part of a living, growing eco-system. The system is necessary to the quality of life but it is in danger of becoming slowed in its development, as well as in the development of its components. State financial and administrative aid is necessary to ensure continued development, which is a responsibility of the Legislature under its duty to care for the general welfare and environmental conditions of the public. Any assistance for the arts that is to be effective must benefit all links in the art chain. It is recommended that the State of Michigan and its agencies carefully consider these recommendations and the *reasons for* their proposal. The Committee has no doubt that proper steps will then be initiated to help the arts continue to be a vital part of a developing Michigan.

Noncommercial television should address itself to the ideal of excellence, not the idea of acceptability—which is what keeps commercial television from climbing the staircase. I think television should be the visual counterpart of the literary essay, should arouse our dreams, satisfy our hunger for beauty, take us on journeys, enable us to participate in events, present great drama and music, explore the sea and the sky and the woods and the hills. It should be our Lyceum, our Chautauqua, our Minsky's and our Camelot. It should restate and clarify the social dilemma and the political pickle. Once in a while it does, and you get a quick look at its potential.

E. B. White
in the Carnegie Commission
report on educational T.V.

Michigan's six public television stations and thirteen public radio stations have a number of characteristics in common with the community arts groups in our survey and share a few of the same problems. Public radio and television stations in Michigan—which are defined here as those affiliated with National Public Radio (NPR) and the Public Broadcasting Service (PBS)—devote a good deal of their programming (in some cases nearly all of it) to the arts and culture. Public radio is received in virtually every area of the State, while public T.V. stations cover at least 80% of the State and reach nearly all of its population. Both serve audiences that number in the millions. All public radio and T.V. stations are nonprofit corporations.

The public broadcast media in the State bring arts and cultural programs, singly and in series, to audiences that are vaster than any of the arts organizations in the State could hope to reach. They bring these programs right into the homes of the viewers or listeners, which is a maximum convenience for that viewer or listener. Through their affiliations with NPR and PBS they have the capability to bring to their audiences programs featuring some of the best artists or groups of artists in the world. Each also has the potential for bringing its audience programs featuring local or regional artists.

Most public radio and television stations in Michigan receive a substantial part of their budgets from the college or university with which they are affiliated. There are exceptions to this, however, which make public radio and T.V. less than a completely homogenous group. The public radio station in Flint is affiliated with the Flint Board of Education; the public radio station in Traverse City is affiliated with the Interlochen Arts Academy; public television station WGVC is a joint venture of Grand Valley College and the nonprofit Wolverine Educational Television Corporation; and WTVS, public television in Detroit, is owned and operated by a private nonprofit corporation, the Detroit Educational Television Foundation. All of the public media in Michigan receive some funds from the Corporation for Public Broadcasting.

WTVS-TV in Detroit is unique among these in depending almost exclusively upon contributions for its dollar income. The remainder of the radio and T.V. stations, although funded to a greater or lesser degree by their educational affiliate, must also depend on contributions to produce

part of their budgets. WDET-FM in Detroit, for instance, gets only half of its funds from its parent organization (Wayne State University) and must depend upon contributions for the other half. Other stations must rely on contributions for the production of local programs and to elevate their programming above the bare minimum allowed by funding from their parent institution.

Michigan's public broadcasting media are now responsible for bringing regularly to Michigan audiences drama and music performances of all types, and specials in dance and a variety of visual arts. Due to a lack of funds available to many stations, most of this programming is obtained from the networks. Michigan stations do, however, produce a limited number of programs in the Arts. WKAR-TV in East Lansing, for instance, produces "Young Musical Artists," a highly-acclaimed series of music performances, which is made available through PBS to all public T.V. stations in Michigan and many throughout the county. WTVS-TV in Detroit, another example, has recently produced "Twilight of the Medici," a well-received program on the exhibit of the same name which was shown exclusively in this country at the Detroit Institute of Arts. This program also is available for showing on all of Michigan's and other public T.V. stations.

With the limited amount of funds available to the public broadcasting media, local production of programs has been severely curtailed at all Michigan public radio and T.V. stations. This of course limits production of arts programs, which very often are given a priority position in programming. Limited funding also means that many of the more expensive (and in many cases best) syndicated arts and cultural programs are beyond the financial reach of public radio and T.V. stations in the state.

To this point public radio and T.V. have existed under substantially limiting conditions; neither has had a chance to develop its potential. Arts programming is one area where the potential of the public broadcasting media in Michigan has been realized only to a relatively small degree. What we have seen and heard, though, holds promises for the arts. But since arts and cultural programming is only a part, albeit an important one, of the total programming of the State's public broadcasting media, their development will only come with a corresponding general development of those media.

In order to accelerate their development, the public broadcasting media in our State need attention and assistance for their own unique nature and problems. Public radio and T.V. in Michigan have too long been looked upon as insignificant parts of big universities. They have not received the kind of financial and public support they need to develop their potential in spite of the fact that any degree of new development means an equal degree of new service to the people of the State.

The fact that public radio and T.V. in the State have been looked on only as parts of universities has been one of their largest problems. Their unique nature and problems have not been recognized and thus have not been answered. In the interest of helping public radio and T.V. to develop their general capabilities, so that there will be a corresponding development of their arts and cultural programming potential, this Committee recommends that the Governor appoint a commission for public broad-

casting in Michigan, and that such a commission include representatives of the State's public radio stations and the State's public television stations.

The principle function of such a commission would be to respond directly to the needs of the public broadcasting media in a manner appropriate to their unique nature. To do this effectively the commission should not be part of a larger agency concerned with any one narrow aspect of the programming potential of public radio and T.V. It should not be a commission on educational T.V. or fine arts radio, but should look after these and all other areas of concern within the public broadcasting media as parts of a total concern. In the interest of effectively developing each of these areas it will be necessary first to look after the development of these media in general. A brief summary of the direction the Corporation for Public Broadcasting should take was outlined by Dr. James R. Killian, Jr. (Chairman of the Board of the Corporation for Public Broadcasting) and can serve as a general statement of purpose for a State commission on public broadcasting: "CPB must experiment with the purpose of improving programming, serve the local station and honor and protect its independence, and finally, mobilize a sustained effort to secure the amounts and kind of public and private financing that will undergird the public television system and leave it free of pressures from governmental and private sources of funds." This Committee considers the Corporation for Public Broadcasting an excellent model after which a state commission on public broadcasting could be patterned.

In practice the commission could function as a focal point of initiation and assistance which would involve all of public television or all of public radio in the State, or both. One such project could be the establishment of physical networks among all of the State's public radio and public T.V. stations. This would, among other things, allow simultaneous broadcasts to all of the stations in the network but would entail production costs for only one station. Such a system would be extremely valuable for the broadcasting of arts programming (live concerts, arts exhibits, and live theatre—all by Michigan artists).

With a commission to seek financial relief for, search for solutions to the problems of, and stimulate cooperation among Michigan's public radio and public television stations, these stations will undoubtedly be able to reach higher levels of service to the people of the State. Surely this will include the development of their potential to bring the arts into every Michigan home in a manner that will be beneficial to the arts, Michigan artists, and Michigan citizens.

THE PUBLIC HEARINGS

The legislative resolution which created the Joint Legislative Committee on the Arts directed the Committee to "study and make proposals for the advancement and promotion of the creative arts." Part of the information-gathering process undertaken by the Committee in its study of the arts in Michigan was public hearings in which people interested in the arts were invited to contribute. The most recent hearings were held on May 3rd and 6th, 1974, at three different locations: Detroit, Livonia, and Lansing. A sampling of excerpts from the comments addressed to the Committee at these hearings by individuals and organizational representatives will provide an insight into some of the trends in thought that were presented.

A representative of the Harbinger Resident Dance Company of the Detroit Community Music School:

> "The Michigan Legislature should set precedent with its support of all the arts and let our state be one of the finest culturally-developed regions of the nation. The talent is here; please don't turn your backs on us."

A representative of the Lansing Community Art Gallery:

> "As citizens of Michigan we are proud that such institutions as the Detroit Symphony and the Detroit Art Institute, the Meadowbrook Theatre and Music Festival, and Cranbrook are nationally renowned, and we feel that any means necessary should be used to support them. But we wish to remind the Legislature that the interest in programs offered by such esoteric institutions begins back at home, at school, and in the grass-roots activities where knowledge of and love for the arts is stimulated amid familiar surroundings. There is not much point in supporting a museum or a symphony unless there is an appetite and patronage for their offerings."

A representative of Meadowbrook Theatre:

> "We all know that one art feeds another. We are all together as artists. We all need support; we need support for our own institutions; we need support at the grass-roots level; we need support across the board."

A representative of the Livonia Arts Council:

> "Each community has to be elevated first, to be made aware. Right now, some people are afraid to go into a museum; they think it's something for which they'll have no comprehension. They're uncomfortable with it, and they think it's for intellectuals only. What we have to do is show them that art is an everyday thing; it's how you cut your hair, what color of shirt you wear, and all that. What is needed is education, and each community is best able to educate itself from within."

Representatives of the Michigan Opera Theatre:

> "In order to service the arts in this state we have got to help each community in the state to develop its programs. At the same time, we

must support the major artistic resources of the state, which are the larger institutions, and have a proper interaction between the two."

"We need more interaction of professional artists and artists in the community to give local people the positive learning experience of working with professionals."

Representative of the Detroit Repertory Theatre:

"The Michigan Council for the Arts and its staff over the years have failed to formulate a cohesive aesthetic and economic policy for the arts in Michigan. They have also failed to structure an effective case for public support of the arts."

As a whole, the comments concerning the Michigan Council for the Arts (MCA) tended to reprove the policies and practices it has evolved in the eight years of its existence, especially the lack of leadership by the Council in gathering information about the arts in Michigan, in organizing the arts interests in the State for a common purpose, and in carrying the case for more support of the arts vigorously to the Legislature. Several speakers gave unqualified support to the Council for having made grants to their organizations. Many of the speakers expressed a total lack of support for the MCA's Artrain program, although a few noted that Artrain had been very well-received in their communities.

In general the speakers favored greater legislative support for the arts in the form of a larger appropriation from the Legislature to the MCA. The idea of equitable funding (that is, a formula for the fair distribution of MCA grants) was advocated by many speakers. There were also numerous calls for better development of grass-roots community arts activities and organizations through increased funding by the MCA or local arts councils.

THE MCA: A REVIEW

The Michigan Council for the Arts has served, since its official inception in 1966, as the principle liaison between government and the arts in Michigan. It has acted as the advocate of the arts and has promoted increased support for them. The Joint Legislative Committee on the Arts recommends that the MCA retain its present structure and maintain the goals set for it in the bill which created it, pending an in-depth study and evaluation of this structure and these goals, and subject to the qualifications and clarifications set forth in this section of this report.

The goals of the MCA were listed in Public Act No. 48 of 1966 as follows:

Stimulate and encourage throughout the state the study and presentation of the performing and creative arts.

Make such surveys as may be deemed advisable of public and private institutions engaged within the state in artistic and cultural activities, including but not limited to educational institutions, music, theatre, dance, visual arts, literature and letters, architecture and architectural landscaping, museums, and allied arts and crafts, and define and

effectuate appropriate programs to implement the aforementioned activities.

Take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our State and expand the State's cultural resources.

Encourage a freedom of artistic expression essential for the well-being of the arts.

The MCA was further empowered to accept gifts, contributions, and bequests from individuals, corporations, and other institutions and organizations for the purpose of furthering the cultural objectives of its programs. The MCA was also made the official agency of the State of Michigan to receive and disburse funds made available by the National Endowment for the Arts Act.

In the eight years of its existence the MCA has set up a structure to seek maximum financial assistance from State and Federal government, and has cooperated with the Michigan Foundation for the Arts in receiving contributions from private sources. Several plans for the disbursement of these funds have been implemented. Presentation of artistic and cultural programs throughout the State has been encouraged by the MCA through money grants to organizations with specific projects. Various patterns of assistance of varying success have been initiated by the MCA to promote the performance and study of the arts. These programs currently include the Consultant Service, the Touring Attractions Program, the Artist-in-Residence Program, the Conference Assistance Program, the Community Arts Council Development Program, the Touring Exhibits Program, and the Artrain Program.

Presumably because of limited funding the MCA has done little toward undertaking meaningful surveys of the state of the arts in Michigan. This report in its entirety is intended as a preliminary and partial remedy to the lack of information available on the arts in the State. It was done, it should be noted, at a minimal cost.

Increasing public awareness and acceptance of the arts has been promoted by the MCA primarily through assistance to the successful presentation of programs in the arts throughout the State. These programs hopefully will attract attention and new support by making more of the arts available to people around the State. The overall public relations outlook of the MCA has been, however, aimed primarily at creating a favorable image of the MCA and its programs. Little has been done, again presumably because of a lack of funds, to apply public relations techniques to creating a more favorable image for the arts. There have been no concrete efforts made, but neither has there been an immediate necessity for actively promoting an already existing freedom of artistic expression in the State.

How efficiently MCA programs have been administered is unclear and is beyond the scope of this report. The natures of these programs and their desirability, however, are open to determination.

One of these programs, Artrain, has had the effect of making the MCA a fund raiser and a principle contributor to a program it created and continues to administer. Since the MCA controls the distribution of State arts funds, some individuals and organizations argue it has a conflicting interest in also being a major recipient of those funds. This argument rises from an assumption that the Council's primary role is as a foundation. Even though the dollars spent on Artrain technically are not taken directly from other community arts organizations, and certain of the Federal funds spent on Artrain are special grants specifically for that program, some have argued that a good deal of the money spent on Artrain could rather have been successfully and more effectively appropriated for community arts organizations. A number of the community arts organizations in the State have arrived at just that conclusion, and the result has been bad feelings toward an MCA which they see as a competitor for limited funds rather than a benevolent administrator of those funds.

The Committee commends the Artrain program on its success reported by many of the organizations which have sponsored its stay in their cities. The program has given many people around the State a close look at the visual arts and artists for the first time, and has motivated the establishment of organizations to accommodate its stay, which have continued to exist as arts councils. In so doing, Artrain has been an appropriate initial Council program addressing a Council responsibility—aiding in the expansion of art appreciation/exposure and the development of art institutions.

The Committee also commends the MCA for obtaining a good deal of the construction and operating funds for Artrain from sources outside its normal budget. However, the Committee sees the continuing ownership, administration, and funding of the Artrain project as appropriately being organized in an independent status. It is, therefore, recommended that the MCA obtain a new sponsor for Artrain and divest itself of any interest in the project other than it would have in any other arts organization in the State. Since the Artrain program has attained a degree of success in serving the public, the MCA hopefully will have little difficulty finding another sponsor for it from among the public service institutions, foundations, and/or the federal government.

Many of the programs under the Community Arts Assistance program have been criticized for being institutionalized by the MCA and hence unresponsive to grass roots community needs. According to E. Ray Scott, Executive Director of the MCA, these programs have resulted from repeated community requests for certain services. The most frequently requested services were organized under the various headings of the Community Arts Assistance program for efficiency in administration and rapidity in implementation. None of the individual programs under Community Arts Assistance was put into effect by the arbitrary decision of the Council, its Director, or staff; an organization must specifically request the services offered by these programs before it can be implemented.

The facts that the components of the Community Arts Assistance program have apparently risen by "popular demand" and that they are

activated only at the request of an organization seems sufficient to justify their existence. In fiscal year 1973 the number of grants for these programs were as follows:

Touring performances—13	Conference assistance—6
Consultant services—11	Artist-in-residencies—3

In addition ten art exhibits were booked into thirty locations under the Touring Exhibits Program. In contrast to these services, a total of 62 mini-grants (grants of up to $1,000) for projects and programs initiated completely at the community level were awarded by the MCA in fiscal year 1973. These 62 mini-grants compare with 33 grants made under other Community Arts Assistance programs plus 30 separate bookings under the Touring Exhibits Program, for a total of 63. The total amount of the mini-grants was $46,930. An additional $30,000 in grants was made directly to local arts councils and $50,000 was earmarked for Meadowbrook Theatre by legislative action.

With the exception of the $50,000 diverted from the Community Arts Assistance Program budget, all of the funds available under the program were on a request basis, with each applicant specifying the program for the funds. Money was available to each applicant under the same conditions. There is, therefore, prima facie evidence that these programs are serving the needs of the community to the extent allowed by the level of funding provided by the Legislature.

The following changes in procedure should be made in two programs under Community Arts Assistance to guarantee that the MCA remain free from any charge of conflicting interests. In the Artist-in-Residence Program, if the requesting organization does not identify a specific artist, the MCA should not designate an artist. Instead the organization requesting the Artist-in-Residence grant should be given a list of at least several artists from which to choose. The same stipulation should apply to the Consultant Services Program in the event the requesting organization does not specify a particular consultant.

The mini-grant portion of the Community Arts Assistance Program has also come under verbal attack because it allegedly allows the director and his staff too much discretion in the distribution of funds. The MCA staff does have considerable advisory power over the distribution of mini-grant funds since it must research and review each request with the help of advisory panels of experts in the various arts and recommend to the director whether or not the program should be funded and for what amount. The director has the final discretionary power for approving mini-grant requests. The reason for this—to relieve the Council itself of the burden of adjudicating the hundreds of mini-grant requests and to allow the grants to be made quickly in order to meet immediate needs rather than channeling each request through the lengthy process required for grants over $1,000—seems sound. The volume of the grants alone would make it quite impossible for the full part-time Council to consider each adequately.

The decisions of the director on the distribution of mini-grant funds are conveyed to the Council at each of its meetings, providing the Council with a check on the director's handling of the program. As long as the Council maintains a careful review of mini-grants and makes certain that any apparent favoritism is corrected, the current process of mini-grant

distribution is acceptable as the most efficient under the present MCA structure.

The distribution of Special Community Projects funds (for grants over $1,000 up to $10,000) remains in the hands of the Council itself. All of the programs under Special Community Projects in fiscal year 1973, with the exception of grants for $50,000 to the Detroit Symphony Orchestra and $25,000 to the Detroit Institute of Arts awarded by legislative action, were on the same request basis as those under Community Arts Assistance. However, whereas a balance was achieved in Community Arts Assistance between MCA-organized and community-originated programs,Special Projects grants were oriented away from programs originated entirely in the community.

In fiscal year 1973, 128 Special Community Projects grant requests for community-originated projects totalling $746,000 were filed with the Council. Only 12 of these were approved for a total of $55,400. $9,542 of this was rescinded as a result of the inability of the recipient organization to carry out its program. This $9,542 (plus an additional $3,458 that was solicited by the MCA from outside its budget) was later allocated to 6 organizations. A total of $58,858 was thus made available to 17 organizations for community-originated projects, out of a budget of $250,000 plus the $3,458.

The balance of the Special Community Projects budget was spent as follows:

$50,000 for a special grant to the Detroit Symphony to help defray the costs of an outstate tour.

$25,000 for a special grant to the Detroit Institute of Arts.

$65,700 for the Artist-in-the-Schools Program.

$36,191 for the Coordinated Dance Residency Touring Program.

$8,000 for the Symphony-Artist-in-Residence Program.

Grants for programs that were organized under Council program headings were made to approximately 87 recipients. The Coordinated Residency Touring Program in Dance served 11 sponsoring organizations with 17 residencies by 14 companies. The Symphony-Artist-in-Residence Program served 4 organizations with one artist. The Artist-in-the-Schools Project served approximately 60 schools or school distrists in the following categories:

Dance component—one school district at a cost of $19,500

Literature component—22 one-week writers-in-residencies and 46 one-day poet visits at $22,500

Film component—7 schools at $12,000

Council-organized Special Community Projects grants were undertaken at a cost of $109,891 to approximately 87 organizations. Seventeen organizations were awarded Special Community Projects grants (totalling $58,858) for community-originated programs. Staff-organized Community Arts Assistance grants went to 63 organizations for a total of $13,180, while community-originated programs were funded for a total of $46,930 for 62 organizations. The MCA staff and executive director determine the distribution of Community Arts Assistance funds. The Council, with advisement from the executive director, has jurisdiction over the distribu-

tion of Special Community Projects funds. Clearly it is the Council and not the staff that is responsible for directing funds away from strictly community-originiated programs toward those which are organized under Council headings. This has not been done because of a lack of requests for funds for community-originated projects. One hundred and twenty-six requests for $746,000 grew to 141 requests for $818,000 for 1974.

The Committee strongly recommends that the Council take more seriously its obligation to represent all the arts and people within the state. Since it is very likely that the Council will continue to have an overabundance of requests for Special Community Projects funds for community-originated projects, the Council should devote at least half of the monies available under Special Community Projects to community-originated projects in the future. This balance will help to prevent the Council from becoming overly biased in promoting its programs.

The Committee recommends that, in addition to the continuance of their other programs, the following objectives be given priority consideration by the Council and its staff. As outlined in the Community Arts Organizations section of this report, the Council should seek:

The encouragement and facilitation of the formation of a federation of the arts in Michigan.

The encouragement and facilitation of the formation of individual artistic associations in Michigan.

The organizations resulting from the above activities would provide support for the arts in the state; allow artists to discuss problems, search for solutions, and work toward these solutions together; as well as providing the MCA with certain forms of assistance in information gathering, public relations, etc. Also to be given priority consideration by the MCA should be:

A continuing process of collecting and distributing information about and for the arts organizations of Michigan.

The promotion of public awareness and acceptance of the arts through,

a. public relations;

b. encouragement and facilitation of the establishment of a New Audiences Program;

c. continuing grants to projects aimed at encouraging participation by a larger and more diversified audience;

d. encouragement of existing or yet to be formed artistic associations to promote public awareness, understanding, and interest in each individual art form.

In its role of advisor and under its obligation to further the arts, it would be appropriate and desirable for the MCA to approach individuals, organizations, or any federation of the arts or artistic associations with ideas and suggestions for new programs consistent with MCA goals. The MCA may, and hopefully will, originate such ideas and may provide information, advice, and appropriate assistance at the request of sponsors, but should never become in any way involved with the operation or administration of such programs. Such new programs should be eligible for MCA financial

assistance under the same conditions as other community arts organizations' programs.

Any MCA accelerated funding (grants for larger amounts than allowed under Special Community Projects) should amount to a cumulative annual total of no more than 25% of the total budget in the future. The MCA should award accelerated funding grants on a matching fund basis according to the need of the requesting organization and the merit of the programs for which the grant will be used. The merit of a program should be judged according to the number of people it will serve and how well it will serve them. Accelerated funding should reflect the interest of all the people of Michigan by ultimately being disbursed in a manner that will serve the maximum number of people with the widest variety of benefits.

Occasional criticism has been leveled at the Council for not taking its duties seriously enough, for not devoting sufficient time or effort to the discharge of these duties, and for abdicating Council responsibilities to its staff. It should be recognized that, because the Council is a part-time assembly whose functions require fulltime attention, much of the responsibility for executing these functions must fall to its staff. This condition should be seen as normal and necessary to MCA functioning, and acceptable provided that staff actions are subject to the review of the Council and do not violate Council-established policies. There are, however, certain practices which could be fostered to ensure that future Councils will give a maximum amount of time to the execution of its functions.

Since Council membership is a nonpaying position, it should be assumed that an intense interest in the arts and their advancement would be the principle motives for a Council member devoting time and effort to the functioning of the MCA. It is therefore very strongly recommended, in order to guarantee that Council membership is maximally dedicated to the execution of its duties, that further appointments to the Council be made according to a candidate's demonstrated interest in the advancement and development of the arts and for no other reason.

To accomplish this goal, nominations for appointees should be solicited from any and every federation of the arts or artistic association in Michigan. Nominations for Council appointments should not be solicited from current Council members or staff. The Council's membership should meet as often as is necessary to carry out its functions. The Council should take upon itself to be sufficiently well-informed that it can execute its duties without undue reliance on its staff. A more demanding schedule of duties for Council members would help, also, to discourage membership by those who are not genuinely interested in the arts.

Clarification of the appointment and tenure of the executive director and staff are also necessary. According to the bill which created the MCA, the chairman of the Council appoints the executive director. No provision has been made for the appointment of staff or the replacement of the director or staff. It is recommended that future directors be appointed by the full Council for two-year periods and serve at the pleasure of the Council. At two-year intervals a new director should be appointed or the current director retained after an extensive Council review. Staff should be appointed by the Council on recommendation by the director. Staff

performance should be regularly reviewed by the Council and appropriate measures should be taken to retain or transfer staff on the basis of performance alone.

Partial studies have been made of MCA policies, procedures, and programs and of their effectiveness in meeting the goals set by and for the MCA. One such survey was undertaken, at the request of the MCA, by representatives of the National Endowment for the Arts, the Associated Councils of the Arts, the Missouri Arts Council, and the Illinois Arts Council. Another more comprehensive one was conducted by the Detroit Chapter of the Public Relations Society of America.

These studies were not complete, comprehensive evaluations of the MCA, but they do provide a disinterested view of the MCA and offer a number of suggestions for its improvement. The MCA should be commended for undertaking this self-evaluation. The Committee suggests that the results of these two surveys be carefully considered by the Council and its staff in an effort to define policies, procedures, and programs that will assist in the efficient functioning of the MCA and help it to serve the people of Michigan in the best possible manner. These two evaluations should be considered a preliminary step in an on-going process of self-evaluation and self-adjustment by the MCA. The Committee recommends that the MCA continue this process and suggests that other assisting agencies might be found within Michigan. The Department of Cultural Affairs at the University of Michigan might, for instance, be willing and well-qualified to do a study for the MCA on specific policies to increase service to community arts organizations. Finally, this report will hopefully play a significant role in helping the MCA to identify needs within the state which it can help to relieve, and methods by which it can effectively do so.

This report has shown that the arts in Michigan are involved in many very important aspects of life in the State, and that they touch the lives of millions of Michigan's citizens. It has shown that the arts in Michigan are not merely the concern of a cultural elite, but of the total citizenry of the state.

The report has demonstrated that the various components of the arts community have come a long way toward meeting the aesthetic and cultural requirements of Michigan's citizens. It has further pointed out, however, that some very definite problems and needs stand in the way of the arts community's being able to provide full opportunity for cultural and aesthetic fulfillment for all of the state's people.

The report has urged a broad approach to finding a solution for these problems and for fulfilling the needs of the arts community. It has done this because of the interrelation of all segments of the "arts chain". It has concluded that assistance from various agencies of State government is necessary to reach solid solutions to these problems and needs, and is appropriate as a service to the people of the state. It has suggested a number of ways in which State aid can be effectively used to assist the arts.

The Joint Legislative Committee on the Arts hopes that this report will be one stimulus for a chain of events that will eventually produce better cooperation between the arts as a valuable natural resource, and the government as the institution established to protect and develop natural resources.

INTRODUCTION

What makes art so important is that it embodies and unites affective and cognitive experiences and responses. In effect, art can be defined as the expression of ideas about feeling. Art thus has an important function in extending human experience: it can deepen and enlarge understanding and refine feeling. Not all children can or should become accomplished artists; all children can and should develop artistic sensibility.

Charles L. Silberman
in *The Open Classroom Reader*

This report has made frequent references to the chain of processes from artist to audience. This section deals with the master link in that chain or any other dealing with human action. It deals with the self-renewal and the potential for development in all phases of the arts chain. It deals with the children.

In this respect the value of children to the arts is self-evident; any cultural element in our civilization must have their eventual support to sustain vitality. Because children are the hope of all things future, however, their value to the arts is not nearly as important as the value of the arts to them.

A return to the definition of arts as the selective recreation of reality should provide an indication of the value of the arts to children who possess many basic human characteristics in their simplest and most intense form. As with Lewis Carroll's Alice, the work of children can be a wonderland and their reality constantly changing. Also like Alice children have the power of creating their own worlds with their own systems of logic, or of seeing through the false exteriors of the world that adults have created, sometimes embarrassingly, to point out its illogic.

The casual creativity that children exercise in embellishing the "real" world or seeing through its illogic, like the little girl whose "lasterday" was certainly more logical than "yesterday", is amusing to us. Our schools find it increasingly less amusing as the child grows, however. Our schools, as representatives of our society, stifle the "unreasonable" fantasy side of children in favor of the "reality" of textbook facts, despite the fact that a child's fantasy worlds are constructed by the same process that Arthur Koestler points to as basic to the creativity of innovators in science and the arts alike.

By participating in the arts the child can keep alive his or her ability to selectively recreate reality. We have recently gone through an age in which our youth demonstrated their pitifully poor equipment for "doing their own thing". Well planned, well-executed arts programs can give to us graduates who are accustomed to really doing their own thing, creative individuals ready to contribute fresh ideas to improve the quality of living. The child who grows up *turned on* to the arts has the advantage of having something to *turn to* when he or she wishes to trip on any concentrated experience of living or life that the human mind is capable of preserving through the arts. In more conservative moments, children, youth, or former youth who have a background in the arts have the option of turning to the arts for any of the

less spectacular reflections of self in the "out there," including just plain entertainment or relaxation.

The ability to appreciate and gain pleasure from the arts of others increases with the amount of exposure to and experience with the art form. Philosopher Curt John Ducasse, professor emeritus at Brown University, says that for most of us experiencing a particular work of art or kind of art over and over is the surest road to appreciation. The elementary school arts program is the place to begin repeated experience of the arts, before a child has had time to inherit the perennial myth that the arts are for only a select cultural elite.

The arts have been widely recognized as valuable ends in themselves, and are becoming ever more recognized (through the results of studies and research projects) as means to other educational ends. The use and recognition of the arts as valuable tools with which the student can more easily and more fully learn other subject matter, and with which the teacher can more effectively disseminate knowledge about other subjects is increasing with excellent results. A number of experimental projects teaching non-arts subjects using one or more of the arts as teaching tools have resulted in significantly greater learning progress than teaching the same subjects with conventional methods.

The Learning To Read Through the Arts Program of the Guggenheim Children's Museum, for instance, has demonstrated significant gains in 10-13 year-old students who participated in a series of arts-related activities. It was found that the children's participation in the arts workshops motivated them to read (a) for pleasure, because of their interest and appreciation for what they were reading (arts-oriented books and magazines); (b) for information that would help them achieve a goal or overcome an obstacle in the various arts workshops; and, (c) for background information to the various art forms and works to which they were exposed.

Another example, the Rural Michigan Mobile Arts Project, (which is entering its third year in the Copper County Intermediate School District under an ESEA Title III grant) has demonstrated that children can improve their fundamental speech patterns and mathematical concepts through the use of the Orff Method. This learning system developed by musician-composer Carl Orff utilizes percussion instruments, hand clapping to simple melodies, and play acting to teach basic academic concepts.

In four out of six tests administered to both children participating and children not participating in the project, participants showed substantially greater gains in vocabulary, paragraph comprehension, word study, and word reading. Other tests showed similarly greater gains by participants in self-confidence, attention span, coordination, and concentration. First and second graders (107 children) in the project were able to raise their I.Q. from 103.9 to 106.1, on the average.

It is especially interesting that the arts have been used to increase self-confidence. In 1970 the White House Conference on Children indicated that one of the most pressing needs of this country is equipping our children with a sense of individuality and dignity. One of the studies presented at the conference asserts that our educational system is blunting the natural creativity of children by isolating them from the arts.

Another report at the White House conference stated, "In a sense we have educated a nation of deprived children. Distrust of the senses is a root of many of our problems . . . The arts are the most proven means at our disposal to strengthen the ability of the senses, without which productive, creative thinking is impossible in any field of endeavor, and particularly in the field of education. The child often "finds himself" through immersion in the arts and is motivated toward academic accomplishment."

The idea that a child who experiences the arts becomes more receptive to all learning has been advanced by a number of educators and psychologists. The Pennsylvania Board of Education has made the fine arts an educational priority because its members believe the arts process (which they define as "perceiving, responding, understanding, creating, evaluation, and the development of skills") is basic to all education. ***The Arts Process In Basic Education***, issued by the Pennsylvania Board elaborates this idea:

> "This highly integrated structure for learning—the arts process—has a unique function to fulfill in the context of basic education. The six components of this process are compatible with and conducive to learning in all subject-matter areas. They require that the student invest more of his personal self in the learning process. The simple reason for this is that the components inherent in the arts experience make maximum use of diverse, individualized capacities. They take into serious account the fact that a person's whole being affects what, how, when, where, and why learning takes place. In this way they represent a structure that transcends established taxonomies, rigid prescriptions, and traditional theories of learning."

> "The structure of the arts process assumes a certain humane dimension because it focuses on an involved learner. Engagement with the arts is of necessity both personal and active. The inquiry process, as usually applied fails to recognize the importance of responding—whether this takes the form of some kind of manipulation or verbal activity—and limits creativity to simulation of suggested models. The arts process opens the learning situation to total involvement of self. Indeed evaluation is viewed not only from the point of view of the teacher, but primarily as self-evaluation. The real advantage of the arts process, then, and the reason it should be considered for adoption in basic learning is the degree to which it engages the whole student. The arts process does not depend on contriving ways to involve; it assures involvement because it is naturally involving. It does not have to strive to motivate; it is motivating in itself."

One other incidental value of the arts as a means to an educational end is offered by Jane Venable, who was quoted at the beginning of this report. She believes that arts education and the doing of the arts by students provide a solution to vandalism and discipline problems, by showing children what is involved in building something and giving them an appreciation for the order of the creations of man. "A work of art is something that is entirely the child's own," she points out, "something he has made. The child who learns to construct won't be so likely to destruct."

THE REPORTS

This section of the report explores the Status of Arts Education in the public elementary, intermediate and secondary schools in Michigan. It explores the priority in terms of emphasis that arts programs have in comparison with other subject areas, and the adequacy of staffing, supplies, equipment and facilities. It explores what the most serious problems are in present arts programs and offers recommendations for improvements.

The statistical information is the result of separate surveys of elementary, intermediate, and secondary schools in the State, which were commissioned by the Committee and were designed and undertaken by Beverly Farrand who did the research for this section of the report.

Both the elementary and secondary questionnaires were devised with consultation from representatives of the Michigan Art Education Association, The Michigan Music Education Association, the Dance Division of the American Association for Health, Physical Education and Recreation, The Art Education Directors of Michigan, The Dance Advisory Panel for the Michigan Council for the Arts and Co So Affiliates of the Michigan Education Association. Don Cushman, Professor of Communications at Michigan State University gave consultation on questionnaire design. A sample mailing list representative of all Michigan schools was devised with the assistance of Bob Huyser of Research, Evaluation and Assessment Services and Fayze Jabara and Bob Witte of the Data Processing, both divisions of the Michigan Department of Education. Three criteria were taken into consideration in the drawing of the sample; district size, grade classification, and geographic location. Four hundred, sixty-nine elementary, 152 intermediate, and 148 secondary schools were selected. Three hundred ten or 66% of the elementary schools surveyed returned completed questionnaires. One hundred twenty-one or 80% of the intermediate schools and 130 or 90% of the secondary schools surveyed returned completed questionnaires.

The elementary questionnaire deals with two school levels; elementary and intermediate which includes middle school and junior high school, spanning grades 1 through 9. Though the same questionnaire was used to survey the elementary and intermediate schools the analysis of the data was considered separately. The survey did not deal with kindergarten due to the differences in structure from the rest of the elementary grades. The four page questionnaire was sent to the principal administrator in each school building and they were instructed to complete it with the assistance of those teachers or supervisors who were involved in fine art programs.

The secondary questionnaire was divided into five parts. The first section went to the principal or chief administrator of the school and dealt with questions concerning administrative priorities and school policy. The remaining four sections, Art, Music, Dance, and Drama, went to their various departments to be filled out either by the teacher or supervisor of the curriculum. These sections dealt with more specific information such as course offerings, equipment, facilities, teacher qualifications, etc. The questionnaire included grades 7 through 12. The overlapping of grades

with the elementary questionnaire was unavoidable due to the fact that there are ambiguities in educational terminology and great variation in grade structures at the building level. Schools were classified "elementary", "middle", "junior high", or "secondary" according to the way they filed their grade classification with the State Board of Education.

Because definitions of what is adequate or sufficient may differ drastically from school to school, both questionnaires dealt with many questions in a subjective manner. Principals and teachers were asked to give their opinion on the "adequacy" and "sufficiency" of space, equipment, facilities, and supplies. Respondents were also allowed to relate subjectively in describing problems within their fine arts programs.

The respondents were asked to define the six fine arts disciplines dealt with in the questionnaire as follows:

ART as—that part of the school program that involves the production of and appreciation of works of art that reflect the culture of past and present. Those areas that are considered art include drawing, painting, sculpture and such crafts that follow the criteria set by the Michigan Department of Education performance objectives for art education.

GENERAL MUSIC as—that music offering that is basically non-performance oriented. A general music course would include some singing, music theory, history and music listening.

VOCAL MUSIC as—performance oriented including choral groups, glee clubs, small ensembles as well as others.

INSTRUMENTAL MUSIC as—any instruction in a musical instrument and performance groups including orchestras, bands, small ensembles, etc.

DRAMA/PERFORMING ARTS as—that part of the curriculum that deals with theatre arts, play production and interpretive reading excluding speech, debate, and related activities.

DANCE as—that part of the curriculum that deals with movement used creatively for the purpose of experiencing and expressing and the acquisition of insight about movement and dance as art.

The years a child spends in elementary school are unquestionably of tremendous importance to the rest of his or her life. Not only is a good grasp of the academic subject matter a sine qua non for understanding what one will encounter in later school experience, but children also form many impressions of themselves and the world around them.

At this period a child forms a self-concept and determines if the world is confusion or order, threatening or beneficent. The arts can be of great help to children in organizing and understanding their thoughts about themselves and how as individuals they relate to the vast "out there".

Many of the concepts formed by a person at this stage of life remain with him or her for the rest of his or her life. Some very real examples of this are the boy who learns that dancing to express oneself is for girls only (sports are for boys); the child who learns that classical music is intelligible only to rich people; the girl who learns that drawing pictures is dumb because only those who get high marks in math get a gold star from the teacher; and the boy who learns that playing the violin is for sissies.

The question is: Shall we give our children the gift of a life-long capacity for enjoying one of the greatest and most satisfying pleasures that men and women have devised, or shall we leave them emotional cripples, unable and unwilling to open themselves to the joy of aesthetic experiences?

Visual Arts Programs

The National Art Education Association states in a position paper entitled *The Essentials of a Quality School Art Program*, "Every elementary schoolchild should receive regularly scheduled art instruction from a certified art teacher in a specially equipped art room for a minimum of 180 minutes per week."

Our survey showed that a full 25% of the schools in Michigan offer no art program at all, and that many of the programs that do exist are taught by a classroom teacher, not by a certified art teacher. Almost 70% of those schools which do have an art program offer art one time or less per week. Since class periods are rarely longer than 60 minutes at the elementary level one class per week is far below the minimum requirement.

The NAEA paper further states, "The art room should be visually attractive and provided with equipment, supplies, materials, and instructional aids to meet the objectives of a basic art program."

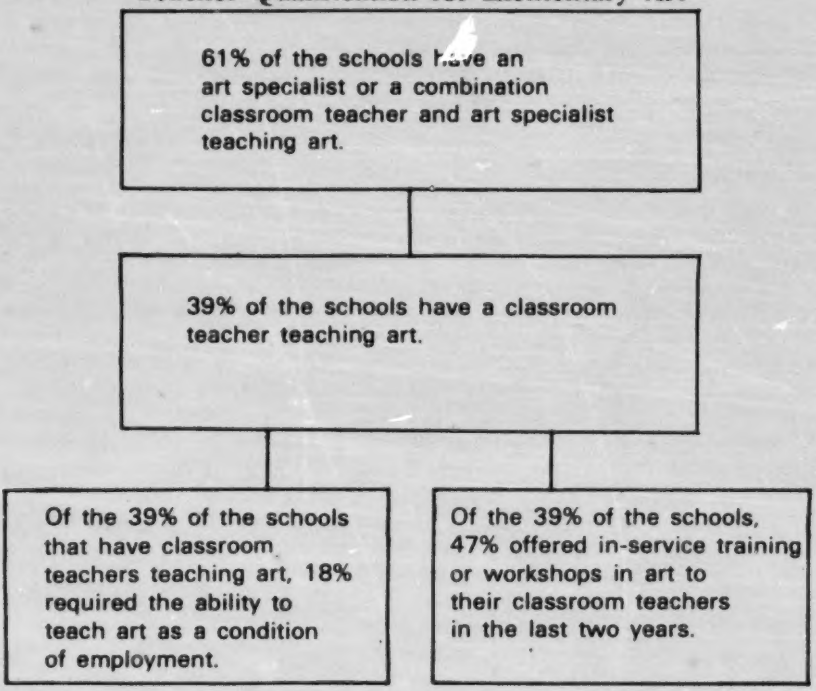
Many of the schools have no art rooms, insufficient library facilities, resource materials, and equipment with which to carry on an adequate art program.

Who is teaching art?

Almost 40% of the art programs at the elementary level are taught by classroom teachers. Only 18% of these classroom teachers were required to have had art training as a condition of their employment. However, almost 1/2 of these classroom teachers have had an opportunity for workshops and inservice training within the past 2 years.

When a school does have a visual arts specialist, he or she must usually service two or more schools and is not a full-time faculty member. Fifty-five percent of all those teaching art have teaching loads of 500 or more students per week, and 27% have loads of over 700 students per week.

Teacher Qualification for Elementary Art


61% of the schools have an art specialist or a combination classroom teacher and art specialist teaching art.
39% of the schools have a classroom teacher teaching art.
Of the 39% of the schools that have classroom teachers teaching art, 18% required the ability to teach art as a condition of employment.
Of the 39% of the schools, 47% offered in-service training or workshops in art to their classroom teachers in the last two years.

How do art programs fare in budget cutbacks?

The Michigan Music Association issued the following statement—"There is a tremendous inequality in the way the fine arts are treated in regard to budget cutbacks." The American Association of School Administrators adopted a resolution on February 25, 1973, which endorsed a "full, balanced curriculum, opposing any categorical cuts in the school program." They affirmed the belief that "deleting entire subject areas which have value in the total life experience of the individual is shortsighted."

In most cases art programs are cut back before other major areas of the curriculum, such as Science, Reading, Math, or Social Science. When there is a cutback, three-fourths of the schools reported they do not cut all of their programs equally. Eighty-five percent of these indicated their art programs have a low priority. This fact coupled with the increase in millage failures and the rising cost of facilities, supplies, staff, and equipment suggests a dismal future for art education in Michigan's elementary schools.

Are existing art programs expanding or contracting?

Twice as many art programs are static or contracting as are expanding. Necessary conditions for expanding art programs appear to be specially trained teachers, equipment and supplies, and the necessary funds to pay for these. Millage failure in most cases is a condition that is sufficient to guarantee art program cutbacks. The low priority given to art programs in budget distribution has assured suspended growth of art programs in many schools.

Music Programs

The Michigan Music Education Association (MMEA) states the following in a position paper entitled *What, Why, How?* "Every student should have the opportunity to develop his music potential to the fullest. A broad and varied music program from kindergarten to adulthood is necessary to provide for the divergent abilities, interests, and socio-cultural character of the total school population. This school program should include general music offerings for all students in grades K-7."

A position paper entitled *Guidelines in Music Education: Supportive Requirements* (prepared by the National Council of State Supervisors of Music in 1972) goes even farther than the MMEA in its recommendations for an elementary general music program: "All children should have music experiences in school every day."

Approximately one-fourth of the schools reported having no general music program. Most schools indicated that their students have an opportunity for music experiences two times or less per week.

The MMEA paper further states: "The elementary vocal music program should meet in a music room and be conducted by a music specialist no less than two separate days a week."

Almost half of Michigan's schools have no vocal music program. Two-thirds of those that do have programs have no specialized vocal music rooms. Forty-three percent of the schools indicated that their students do not have an opportunity for any kind of music activity, much less specifically vocal music, more than one time per week.

The National Council of State Supervisors of Music further states that "Staffing should provide one music specialist for every 300-500 students." But more than half of the schools pointed out student loads of over 500 for their general music specialists, and 45 percent for their vocal music specialists.

General Music

Who is teaching general music?

Most general music classes are taught by a vocal or general music specialist or a classroom teacher with the assistance of a specialist. Eighty percent of these specialists are required to service more than one school and on the average service three schools each. Thirty percent of the general music specialists have student loads of over 700 per week.

Are adequate facilities, supplies, and equipment available?

Sixty percent of the schools in Michigan have no specialized rooms (music listening rooms, for example) for general music instruction. Fifty-eight percent indicated that they do not have sufficient library or resource materials for an adequate general music program. Thirty-eight percent lack sufficient space, and thirty-two percent do not have sufficient equipment for their general music program.

How do general music programs fare in budget cutbacks?

Eighty-four percent of the schools that do not cut their budgets across the board reported that general music has a lower priority than other major academic subjects.

Are music programs expanding or contracting?

Twice as many schools report static or contracting music programs as report expanding programs.

Instrumental Music

Instrumental music programs are in the relatively best shape of all the arts programs in elementary schools, indicating the strong emphasis put on the performance rather than the appreciation of the arts.

Who is teaching instrumental music?

Almost 90% of the schools reported having an instrumental music specialist. Most of these specialists service more than one school, however, and one-third of the schools pointed out that their specialist serviced five or more schools. Encouragingly, student loads and class sizes are small, averaging under 300 and 25 respectively.

Are adequate facilities, equipment, and supplies available?

Forty-five percent of the schools indicated that they do not supply musical instruments to students. More than half of those schools that do supply instruments reported that they do not in sufficient quantity. More than half have no specialized rooms for instrumental music instruction.

How do instrumental music programs fare in budget cutbacks?

Three-fourths of the schools that make budget cuts unevenly give instrumental music programs lower priority than other major academic disciplines such as Science, Reading, Math, and Social Studies.

Vocal Music

Who is teaching vocal music?

Three-fourths of the vocal music programs are being taught by a vocal music specialist or a classroom teacher with assistance from a specialist.

Eleven percent of the programs are being taught by classroom teacher only, and 15 percent by a general music specialist. Vocal music specialists service, on the average, between two and six schools, teaching loads often average over 500 students per week, with the average class size between 26-30.

Are adequate facilities, supplies, and equipment available?

Two-thirds of the schools surveyed have no specialized rooms for vocal music, and around 45 percent do not have sufficient space and equipment for adequate instruction.

How do vocal music programs fare in budget cutbacks?

Eighty-five percent of the schools which cut programs unevenly in a budget crisis cut vocal music programs before they cut other major academic areas.

Dance Programs

"Dance is an ecstacy of childhood that should not be denied", says Dr. Ruth Murray, Professor Emeritus of Wayne State University. Dr. Murray's guidelines for an effective program in creative movement, though basic, seem extravagant luxuries where no programs exist at all. Among these guidelines suggested in *Children's Dance* (published by the American Association for Health, Physical Education and Recreation) are:

1. Children should have experiences evolving from the use of movement elements of space, time, and force; the development of an awareness of sequential changes in body shape, and the relationship of the self to others and to the physical environment.
2. Movement exploration, improvisation, and invention, using dance ideas such as those evolving from experiences with movement elements, from imaginary and literary sources, from properties of various kinds, or from music and other types of sound accompaniment.
3. Experiences with movement which help synchronize it with musical structure, such as pulse, accent, phrasing; the development of sensitivity to the quality of musical sounds, and the ability to relate to them in many different ways.
4. The relating of dance movement to other curriculum experiences, such as art, music, science, social studies, and language arts—wherever and whenever appropriate.

Dance programs exist in only a small percentage (8 percent) of Michigan's elementary schools. Some schools teach dance as part of their physical education program, but do not consider this a "dance program."

Who is teaching dance?

Three percent of the schools reported having a dance specialist for teaching their dance program, and 4 percent a physical education specialist. Nine percent indicated that dance instruction is taught either by classroom teachers or by classroom teachers with assistance from physical education specialists.

Only 10 percent of the schools reported that their physical education specialists had to possess the ability to teach dance as a condition of their employment, and only 13 percent of these schools said that they had any opportunity for workshops or in-service training over the last 2 years. These numbers are so low because so few schools offer dance.

Are adequate facilities, supplies and equipment available?

None of the schools have a special area for dance; most classes meet either in a gym or a general classroom. Thirty percent felt they have adequate space for dance, an inconsistent figure for only seven percent indicated that they have an actual dance program.

How do dance programs fare in budget cutbacks?

Over ninety percent of those schools that do not cut their programs equally rated dance programs as having a low priority. This is really not very meaningful, since so few schools have dance programs. The same is true for dance program expansion and contraction.

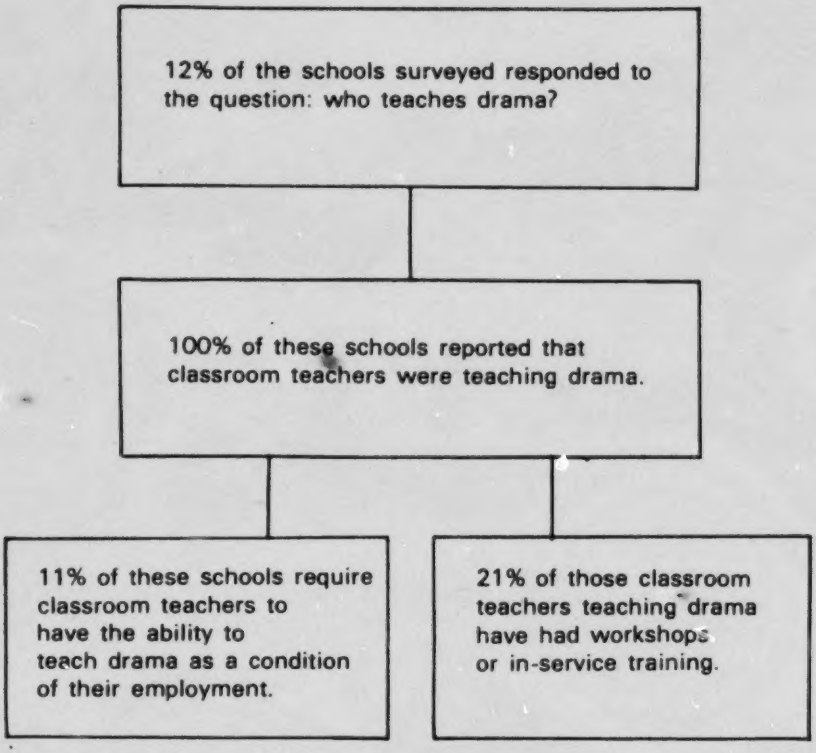
Drama Programs

Drama programs share the same precarious existence in Michigan's elementary schools as dance programs. The "drama specialist" is a mythical entity. To say that drama has a low status in Michigan's elementary schools is an understatement. Drama is one of the very oldest art forms. It also is the art form that Michigan citizens participate in most, through civic theatres, as well as the one which undoubtedly draws the greatest audience through theatres, movies, and television. In spite of all this and the fact that children are among the greatest actors in the world (as any parent will readily agree) they will receive little help in developing an urge or a talent for acting at the elementary school level, as only 9 percent of the schools have a drama program.

Who teaches drama?

Drama is always taught, when it is taught at the elementary level, by classroom teachers. Only 21 percent of these schools reported that classroom teachers of drama had had an opportunity for in-service training or a workshop in drama in the past two years. Eleven percent of the schools having a classroom teacher teaching drama require them to have the ability to do so as a condition of their employment.

Teacher Qualification for Elementary Drama


12% of the schools surveyed responded to the question: who teaches drama?
100% of these schools reported that classroom teachers were teaching drama.
11% of these schools require classroom teachers to have the ability to teach drama as a condition of their employment.
21% of those classroom teachers teaching drama have had workshops or in-service training.

What about facilities, supplies and equipment?

About half of the schools indicated they had a combination gym and auditorium for drama activities, 11 percent use the cafeteria; and 16 percent have an auditorium. Eighty percent of all schools surveyed indicated they have some sort of stage, but 63 percent of the respondents do not have sufficient space for drama instruction and productions.

What about budget cutbacks?

Eighty-eight percent of those schools that don't cut their programs equally rated drama programs as having a low priority in comparison with disciplines like reading, math, social studies, or science.

What about expansion and contraction of programs?

Only 4 percent of the schools reported expansion of their drama program and only 6 percent reported contraction. The majority of schools do not have programs and therefore marked no change.

Summary

Most elementary arts programs, in the visual arts; in general, instrumental, and vocal music; in dance; and in drama lack sufficient professionally-trained staff, facilities, and specialized equipment and supplies. They lack these principally because of limited funding and the low priority of the programs. Inadequate teaching staff in the arts was the most severe of these problems. Arts specialists are sparingly used, are usually not part of the regular faculty, and must service a number of schools in the course of the day or week. The arts are not yet regarded as an integral part of the curriculum and proper school experience of every student.

To paraphrase the Michigan Music Education Association: Obviously, quality programs can become a reality only through adequate financial support. Tax monies for program development, staffing, instructional materials, equipment, and program evaluation are essential. Since the arts are necessarily an important part of human experience they should be part of the total educational expereince for all children. Financial support for the arts must be the concern of local school systems, the State Board of Education, and the State Legislature.

Reference to the schools comprised of 5th, 6th, 7th, 8th, and 9th grade students as "intermediate," "middle," or "junior high" schools points to the essentially transitional nature of both the development of the child and the school's experience in this period. From approximately the middle of their twelfth to the middle of their fifteenth year, young people must undergo the change from being physically children to becoming physically adult and suffer the various other disorientations of adolescence. The Intermediate school is faced with the task of reflecting these physical, intellectual, and personality changes in its students and easing them through the transition from the elementary to the high school learning experience.

The intermediate school faculty and administration is presented the problem of assisting and counseling its students' rapid growth into autonomous individuals. They are given the responsibility during the school day for satisfying young minds with terrific appetites for new experiences and, ideally, for providing them with the intellectual and valuational ability to seek new experiences outside of school that are both worthwhile and non-destructive to themselves or to others.

At this time in a young life the value of the arts as a means of self-expression or self-reflection is clear. The assertion of individuality necessary to an adolescent's psychological health can be channelled into artistic activity that is objectively valuable to the child under any circumstances, and the more so if it replaces some less desirable means of self-assertion.

The animated, opinionated, emotionally-full adolescent is a "natural" as either a doer or receiver of art. The introduction of the fine arts as a teaching aid into the subject matter of any nonarts class can be expected to naturally increase the meaningfulness and interest of that class, whether at the intermediate school level or any other.

Classes in the arts at this level, which give the student the opportunity to be creative, are especially necessary during this extremely active period. However, the diverse levels of training received by students in any of the fine arts areas (which might be expected from our elementary school survey) indicates that classes should be available to serve different levels of ability at the intermediate level. Beginning classes in all the fine arts are essential. Nonperformance classes, with the flexibility to serve a variety of interests and degrees of knowledge and experience, are also crucial in accomodating the intellectual and emotional needs of students who elect not to participate as performers, and to supplement the experience of those who do.

Ninety-five percent of the intermediate schools in Michigan offer a visual arts program to their students. This represents the highest percentage of intermediate schools to have a program in any of the fine arts. It is also a substantial improvement upon the percentage of schools in the elementary school survey which have visual arts programs. Programs in music, dance, and drama are also offered more often at the intermediate level than at the elementary level.

There is a difference between the way that arts classes are presented at the elementary and intermediate level, and a considerable difference in the percentage of the students that participate. Of the elementary schools

which have visual arts programs, for instance, 95 percent require that all students participate in the program. On the intermediate level, visual arts classes are offered as electives in about half of the schools, and classes in the other fine arts areas are offered as electives at least as often. For a variety of reasons many students elect not to take fine arts classes with the result that less than half of the students take courses in any one of the fine arts disciplines.

Because of the lack of fine arts programs at the elementary level and because these programs are limited in scope and quality, many students have had little or no meaningful exposure to the arts by the time they reach the intermediate level. They thus also have little or no motivation for choosing fine arts classes.

Visual Arts Programs

Who is teaching the visual arts?

Eighty-two percent of the intermediate schools have specialists teaching visual arts courses. Twelve percent utilize classroom teachers to lead visual arts classes, and the balance have an art specialist working with a classroom teacher. Almost a fourth of the schools indicated that their visual arts specialist service two to four schools, and almost a third reported class loads for visual arts specialists of over 500 pupils per week. The model classroom size is between 20 and 25 pupils, but 45 percent of the schools reported 26-40 students per class, and only 6 percent had classes of less than 20.

Are adequate facilities, equipment, and supplies available?

Forty-one percent of the intermediate schools do not have sufficient library and resource materials, and approximately one-fourth do not have sufficient equipment for proper art instruction. Only 12 percent of the schools do not have specialized art rooms. Sixty-eight percent have two or three art rooms. In spite of these promising figures, a quarter of the schools reported a lack of sufficient space in which to carry out an adequate visual arts program.

How often do classes meet?

Intermediate school visual arts classes meet with considerable more regularity than their elementary counterparts. Seventy-percent reported that students have the opportunity for visual arts experiences five or more times per week.

How do visual arts programs fare in budget cutbacks?

Two-thirds of the schools do not cut their programs equally across the board when faced with a budget cutback. Almost two-thirds of the schools rated their visual arts program as having a lower priority than other major academic disciplines, such as science, reading, math, or social studies.

Are visual arts programs expanding or contracting?

Intermediate school visual arts programs have been experiencing a relatively healthy growth pattern. More than half of the intermediate schools reported expansion of their programs over the last five years. Only nine percent indicated contraction of their programs.

Music Programs

Almost 20 percent of the intermediate schools do not have a general music program. Half of those that do have a program offer classes on an elective basis, receiving on the average 50 percent student participation.

More than 20 percent of the schools have no vocal music program. Seventy-nine percent of those that do, offer vocal music as an elective. An average of ten to twenty percent of the students in these schools enroll in vocal music classes.

Instrumental music instruction is offered to students in almost every school denoting again an emphasis on performance. Despite the high percentage of schools with instrumental music programs, three-fourths of the schools reported that 30 percent or less of their students participate in instrumental music. Reasons for the relatively small number of students involved include poor preparatory programs at the elementary level, inability of the school and/or the student to purchase musical instruments, insufficient school facilities, and poor scheduling practices.

Of the intermediate school music programs (including general, vocal and instrumental) a substantial number have experienced expansion over the past five years. The combined music programs expanded in 47 percent of the schools, 41 percent report no change, and only 13 percent report contraction of their programs. Despite the smaller number, the reasons given for the contraction and the essentially similar reasons given for the contraction experienced in programs in the other fine arts areas as well, point out the fundamentally tentative nature of all of the arts in all of the schools. The reasons for contraction are generally millage defeats, budget cutbacks, and lack of funds, all of which contribute to a shortage of facilities, equipment, and staff. Expanding programs were attributed to a large extent to opposite conditions; the availability of additional funds, better or increased facilities, and added staff. Other reasons for arts program expansion included increased enrollment, student interest, and support from school administrations, but the fate of many school arts programs clearly is still dependent at the intermediate level on the financial fortunes of the schools. Since millage proposals go down to defeat all too often, since student population and therefore state aid are decreasing in some areas, and since a large percentage of the schools in our survey report that arts programs have a low priority, the outlook for fine arts programs in our intermediate schools in the future is still far from bright.

General Music Programs

Who is teaching general music?

Fifteen percent of the schools report that their general music classes are taught by classroom teachers or classroom teachers with the aid of music specialists or instrumental music specialists. Eighty-five percent of the respondents indicated that vocal or general music specialists teach general music classes. More than a third of the respondents reported that the general music specialists serve more than one school.

Two-thirds of the respondents indicated that the student load for general music teachers is under 300 students per week, but 36 percent reported the average class size was over 30 students.

How often do classes meet?

Almost three-fourths of the respondents reported that their students have an opportunity for some kind of music experience (including general music, vocal music, and instrumental music) five or more times per week. Fifteen percent meet three to four times per week, and 12 percent less than three times per week.

Are adequate facilities, equipment and supplies available?

Forty-four percent of the schools have no specialized rooms for general music instruction (e.g., listening labs). Forty-seven percent do not have sufficient library or resource materials to supplement their general music instruction. Almost a third feel that their schools lack sufficient space to carry on an adequate program in general music, and a third feel they lack sufficient equipment.

How do general music programs fare in budget cutbacks?

Almost three-fourths of the schools which cut programs unequally give their general music program a lower priority than other major academic disciplines.

Instrumental Music Programs

Who is teaching instrumental music?

Instrumental music is taught by instrumental music specialists in all of the schools. Almost 70 percent of these specialists, however, are not part of the full-time faculty of the school and are responsible for an average of two or three schools. Sixty-eight percent had class loads of under 300 students per week, but 13 percent taught over 700 students per week. The average

class size is skewed to the large side, with 73 percent of the schools surveyed reporting over 30 students to a class and 36 percent over 40 students per class.

Are adequate facilities, materials, and supplies available?

Eighty-seven percent of the schools had at least one room especially for instrumental music, and 63 percent had two rooms. Twenty-seven percent of the schools lack sufficient space. Ninety-one percent of the schools indicate that they supply their instrumental music students with musical instruments but 57 percent of these do not in sufficient quantity to entirely meet the students' needs.

How do instrumental music programs fare in budget cutbacks?

Instrumental music programs are given the highest priority of any of the arts programs when budgets are cut unevenly, but still receive a low priority rating from half of the schools.

Vocal Music Programs

Who is teaching vocal music?

Seventy-seven percent of the intermediate schools have vocal music specialists teaching their vocal music and 12 percent utilize the services of a general music specialist for this. An additional 6 percent have vocal music classes taught by a classroom teacher or a classroom teacher with the assistance of a vocal music specialist. The average teaching load of the vocal music specialists in our survey is relatively favorable, with nearly 75 percent having less than 300 students per week. Even though most schools reported small teaching loads for vocal music specialists, the average size of vocal music classes reported by two-thirds of the schools was 20 or more students, which is not proportionately as small as the class load average. Forty-one percent of the schools indicated their vocal music specialist serves one other school.

Are adequate facilities, equipment, and supplies available?

Thirty percent of the schools have no specialized rooms for vocal music instruction. Fifty percent reported having two rooms, however, and smaller percentages had one, three, or even four rooms. Twenty-five percent of the schools reported a lack of necessary equipment.

How do vocal music programs fare in budget cutbacks?

Almost two-thirds of the schools that do not cut programs evenly in a budget crises give vocal music a lower priority than other major academic disciplines.

Dance Programs

The percentage of schools offering their students the opportunity to participate in a dance program doubled, from 9 percent to 20 percent from

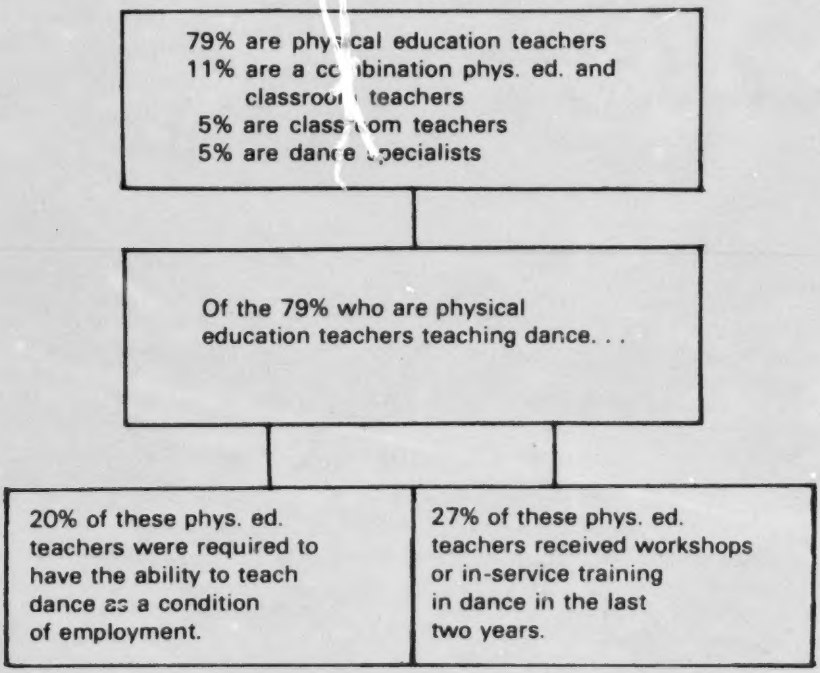
the elementary to the intermediate schools. Despite this, there is still a large percentage of intermediate school students who are not receiving benefit of the physical-spatial or orientation of poise and confidence that dance could give them.

Dance is offered as an elective in half of the small number of schools which have a program. It reaches an average of only 20 percent of the student populations of these schools.

Who is teaching dance?

Classroom teachers are responsible for dance instruction in 5 percent of the schools which responded to this question; another 5 percent reported they had a dance specialist. Physical education specialists teach 79 percent of the dance taught in our intermediate schools, and share that assignment with a classroom teacher in 11 percent. A benefit of physical education specialists having the primary responsibility for dance programs is that they are generally part of the full time faculty and do not have to service more than one school. A possible liability in physical education specialists teaching dance is that dance may become a little emphasized part of a general physical education program. Twenty percent of the physical education teachers who teach dance were required to have the ability to do so as a condition of their employment and 27 percent received workshops or in-service training in dance within the last two years.

Who Teaches Dance?


79% are physical education teachers
11% are a combination phys. ed. and classroom teachers
5% are classroom teachers
5% are dance specialists
Of the 79% who are physical education teachers teaching dance. . .
20% of these phys. ed. teachers were required to have the ability to teach dance as a condition of employment.
27% of these phys. ed. teachers received workshops or in-service training in dance in the last two years.

When dance is taught the average student load is under 300 per week, but average class size is over 30 students.

How often do classes meet?

Belying the potential for de-emphasis of dance in classes taught by physical education specialists, approximately a third of the schools with dance programs offered them on a regular (five times per week) basis. About equal percentages of the remaining schools offered dance one, two, or three times per week.

Are adequate facilities, equipment, and supplies available?

Dance is almost always taught in the gymnasium, a benefit because almost all schools have gyms, but also a problem because the gyms may be used for many other activities. More than half of the respondents feel that they have insufficient space to carry on an adequate dance program. None of the schools surveyed have a specialized area for dance instruction; 72 percent of the schools reported having insufficient equipment, and 88 percent have insufficient library facilities and resource materials.

How do dance programs fare in budget cutbacks?

Sixty-one percent of the schools that do not cut their budgets equally across the board give dance programs low priority when faced with a budget cutback.

Are dance programs expanding or contracting?

Seven percent of the schools surveyed report expanding programs in dance over the last five years, while only two percent have experienced contraction of their program. The balance report either no change in the status of dance in their school or did not answer. The number of no change responses reflects the large number of schools which have no dance program at all.

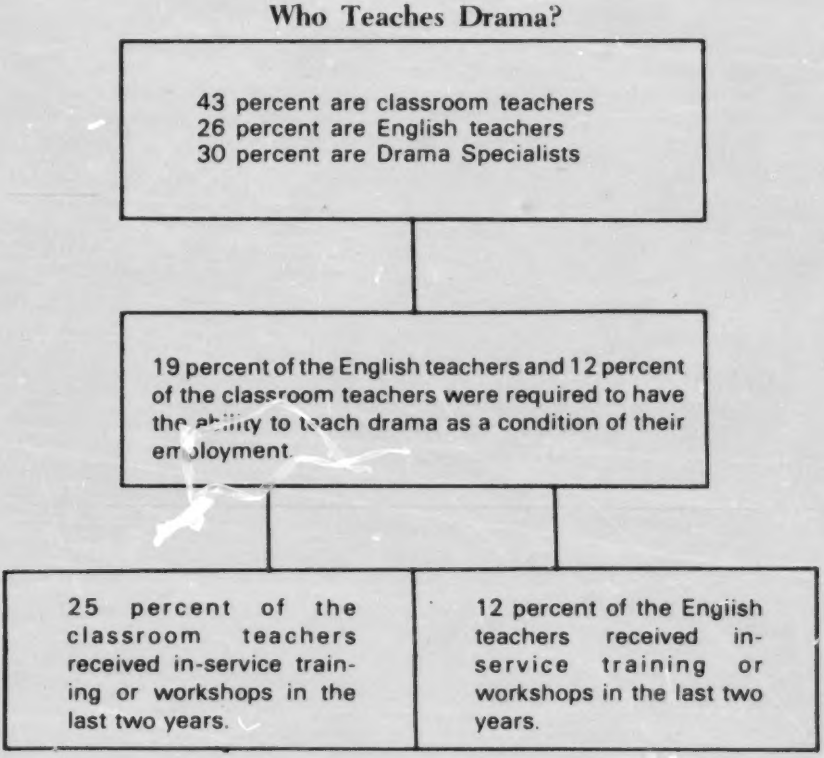
Drama Programs

Drama fared a little better at the intermediate level than it did at the elementary level. Fifty-seven percent of the schools have some sort of drama program. Drama classes are offered as an elective in almost all of these schools.

Despite the increase in drama programs from virtually nonexistence at the elementary level to programs in over half of the intermediate schools, the 57 percent which still have a program and the number of the students who participate are still depressingly low figures. Drama is one art form that allows active participation by a large number of students, gives participants an opportunity to literally act out roles, fantasies, and unique experiences, broadens participants' views of themselves and their fellow human beings, and yet requires a minimal amount of training. It is very suitable for intermediate school students and could benefit the vast majority if they had the opportunity to actively participate in a drama program.

Who is teaching drama?

Drama programs at the intermediate level are relatively well-staffed, certainly better so than at the elementary level. Thirty percent of the schools indicated that a drama specialist is teaching their drama classes, and 26 percent that an English teacher teaches drama classes. Forty-three percent had no drama specialist and had to rely on a classroom teacher for drama instruction. Drama specialists rarely service more than one school, and on the average, the teaching load of 88 percent is under 300 students per week. Classroom size is low; almost 80 percent had less than 30 students. Very few of the nonspecialists teaching drama have received in-service training or attended workshops in the last two years, or were required to possess the ability to teach drama as a condition of their employment.


Who Teaches Drama?
43 percent are classroom teachers
26 percent are English teachers
30 percent are Drama Specialists
19 percent of the English teachers and 12 percent of the classroom teachers were required to have the ability to teach drama as a condition of their employment.
25 percent of the classroom teachers received in-service training or workshops in the last two years.
12 percent of the English teachers received in-service training or workshops in the last two years.

How often do classes meet?

Sixty-six percent of the schools responding indicated their drama classes are a full-time affair, meeting at least five times per week. Nineteen percent reported that drama is offered to their students one or less time per week.

Are adequate facilities, equipment, and supplies available?

Only thirty-four percent of the schools have an auditorium for drama instruction or performance. Approximately a quarter use a cafeteria for drama instruction and performance and another fifth a combination gym and auditorium. Forty-two percent feel they have insufficient space for adequate drama instruction. Three-fourths of the schools reported having a proscenium stage. The remaining quarter use a temporary platform or other facility. Two-thirds have insufficient library and resource materials. Fifty-eight percent indicated that they do not have sufficient equipment for adequate drama instruction.

How do drama programs fare in budget cutbacks?

Sixty-four percent of the schools that do not cut their budgets equally across the board give their drama programs low priority.

Are drama programs expanding or contracting?

About a third of the schools indicated expansion of their drama programs over the past five years, while only 13 percent experienced contraction. The majority experienced no change.

Summary

Arts programs in Michigan schools undergo a considerable upgrading from the elementary to the intermediate level in almost every respect. More schools offer programs and the programs are better-staffed, even though the number of programs is still quite low in drama and dance. Classes are generally smaller, as are teaching loads, and meet more often. The arts programs at the intermediate level have the appearance of becoming well-developed, specialized undertakings.

The specialization of arts programs that begins at the intermediate level and becomes fully operative at the high school level, presents serious problems (as well as some benefits) for the arts education of our school children. More schools offer arts programs at the intermediate level than at the elementary level, but a smaller percentage of students are taking these arts classes at the intermediate schools. Arts classes become elective at the intermediate level, and students who have experienced little or no exposure to the arts at the elementary level do not elect to take them. The goal of having the arts become a part of general education is not met. Smaller classes with smaller loads on the teachers are a benefit for the students who do take arts classes. Smaller classes also mean, however, that the majority of students receives no arts instruction at all.

At the same time that high school students are beginning to form individual opinions and tastes they are also beginning to be more critical of the ideas of others and even occasionally of their own. The push and pull of opinion and critique, taste and distaste, the search for identity, beliefs, heroes and villains, right and wrong can individually and collectively produce a tremendous amount of cognitive dissonance in these young people. The arts can serve as a vehicle for reflecting, amplifying, or analyzing beliefs; they can be an escape from the confusion of the search, or just good times, or they can be ends in themselves, receptacles for creativity and criticism.

Because the arts are selective recreations and often amplifications of reality they can be very helpful in giving youth food for thought. Because the arts are so often humanistic, they can give rise to incipient estimations of human nature and the human condition, and this at a time when pragmatic concerns for creating self-esteem and peer esteem are flooding the consciousness of most youth. The arts can be a part of this too. They can be the great equalizer at this level as with all levels of life, putting the least physically endowed students on a par with those who excel at athletics. They can give the previously most insignificant student a chance to achieve self-esteem and the respect of his or her fellow students.

School administrations have considered athletic programs of great importance to the development of their male students, important enough to spend great sums of money for their development. The arts have the same character-building qualities, the same recreational benefits, and a good deal more. They have all this for both male and female students, for the physically strong and the physically weak; they can provide benefits to the community as spectators, and could even serve as a source of competition, if competition were deemed a desirable condition. High school is where sports and athletic programs are most highly developed, and as our survey shows where arts programs are most developed also. The arts continue to lag far behind sports programs, however, despite the great advantages that both can offer students.

By the time a young person has come to high school his or her elementary and intermediate school experience will have already begun to shape very definite ideas and tastes. If a student has gone to lower level schools which have strong programs in the arts then he or she is likely to be familiar and comfortable with them and has assigned them an appropriate place in his or her life. The high school must be willing and able to meet the arts needs of this student by offering classes which serve several levels of interest and involvement.

If a student has been unfortunate enough to have attended an intermediate school or an elementary school, or perhaps both, which have few or no program in the arts, then he or she may well be unfamiliar with the arts, feel uncomfortable with them, and having had no experience with the benefits of doing or perceiving the arts may have little or no desire to learn about them. The high school must be prepared to meet the needs of these students in ways appropriate to their lack of experience and motivation, to make the arts a meaningful part of their high school experience and hopefully their lives.

Under conditions that may range from optimal to dismal, the high school teacher, for better or for worse, helps guide young minds to the beginnings of maturity. For every student high school is the learning experience immediately adjacent to the rest of his or her life. For some that means almost immediately making a living, getting married, functioning autonomously in the adult world. For others it means the new life and relative independence of college. For the educational establishment it may be the last real chance to stimulate an interest in the arts in either of these groups. The first group is destined almost certainly to become one among the many people who are not patrons of the arts. The second is very unlikely to break patterns of taste formed in the lower schools and reinforced by the high school experience in order to seek out new and expanded experiences in the arts in college.

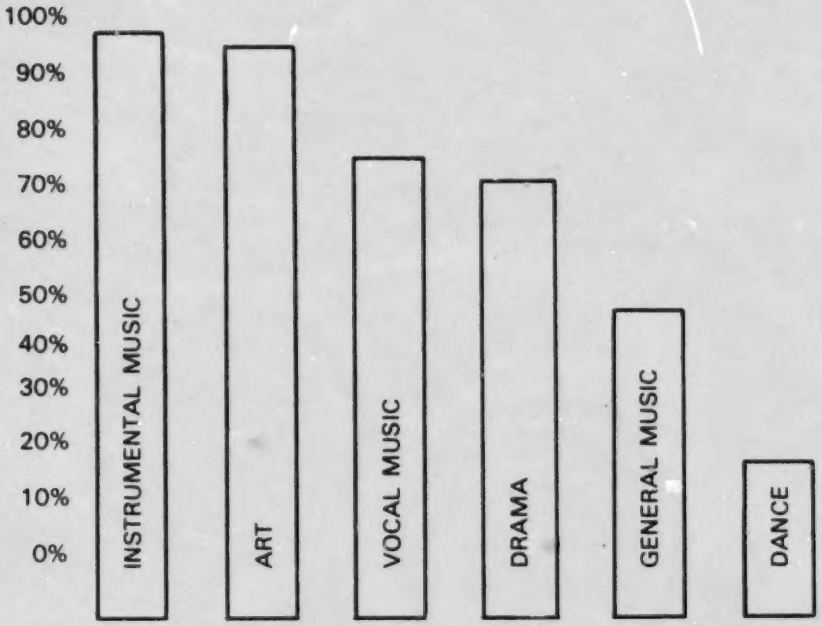
As with all of the school levels in our survey, high school has the potential for exerting a tremendous influence over a student at an especially impressionable time in his or her life. As with the other school experiences, high school shares the responsibility for whether or not former students go through life with the capacity to share in the pleasure and fulfillment of the arts.

Secondary School Arts Programs: An Overview

Ninety-eight percent of the schools in Michigan have an instrumental music program and 96 percent have a visual arts program. Seventy-seven percent offer some sort of vocal music program, but only 47 percent have classes in general music. Drama showed a slight improvement over the intermediate school level, being offered in over two-thirds of the schools, but dance continued to be offered in just one-fifth of the schools. Eighty-five percent of the principals indicated they would like to see legislation offering financial aid to arts education. An equal percentage thought that curricular aid would be a desirable legislative response to the condition of arts education in secondary schools.

Thirty-seven percent of the schools do not cut their programs equally when faced with a budget cut. Another nine percent were undecided as to cutback priorities having never had to make a cutback. Schools which do not cut budgets equally rated the priority of arts programs in budget cutbacks in comparison with other major academic disciplines such as Science, Math, or English. Dance and Drama were most often given a lower priority rating than other major academic disciplines, with 71 percent indicating a lower priority for dance and 63 percent for drama. Vocal music and general music were given a low priority rating by 60 percent and 59 percent of the schools respectively. Visual arts and instrumental music programs were least often rated as having a low priority by a still sizeable 43 percent.

Percentages of Schools Surveyed that have Fine Arts Programs

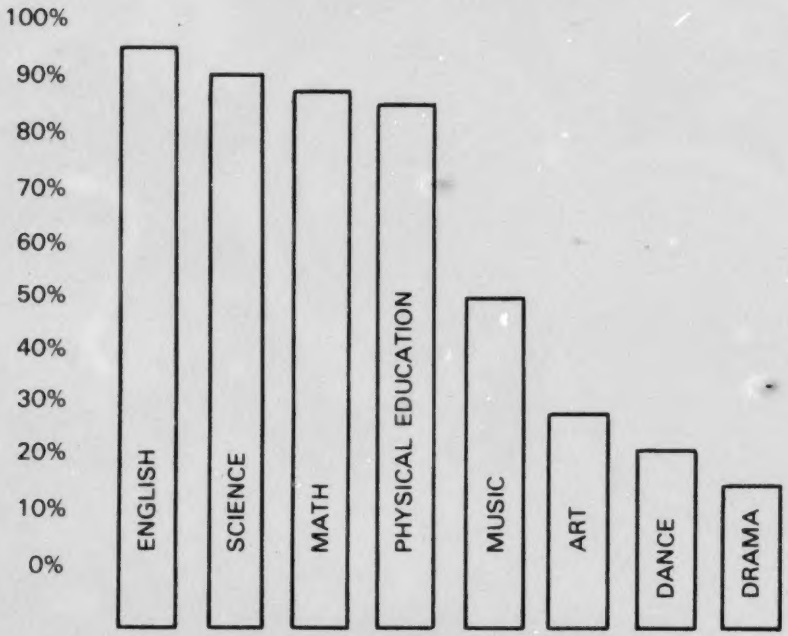


Class experience in the Fine Arts is rarely a requirement for graduation at the secondary school level. An average of ninety percent of the students in Michigan receive at least one year of instruction in Math, English, Science, and Physical Education. An average of only fifty percent of the students receive this much instruction in all music disciplines combined, including general, instrumental, and vocal. An average of 30 percent received this much instruction in the visual arts, 20 percent in drama, and 11 percent in dance.

Fine Arts classes, except for those in dance, usually give the same amount of credit to the student as classes in other major academic disciplines. Fine Arts classes with one or two exceptions are always offered as electives.

A considerable expansion has been taking place in the secondary schools in all of the fine arts programs except dance. Sixty percent of the schools reported expansion of their visual arts programs in the past five years, and 48 percent in their music programs, and over a third of the schools reported expansion of their drama programs. In contrast to these rather healthy growth figures only 5 percent out of all the secondary schools surveyed reported expansion of their dance programs over the last five years, and another 4 percent indicated that their dance programs had actually

The average percentage of 1974 graduates that received a year or more of instruction in English, science, math, physical ed, music, art, dance and drama



contracted. These figures suggest that at high school level there is very little being done with dance programs. Not many schools indicated an actual contraction in any of their fine arts programs. The largest rate of contraction was 12 percent in music programs.

The proportion of teachers in the schools heavily favors the major academic disciplines such as English and science. Even physical education warrants more teaching staff than the fine arts do. Large schools of 1500 students or more average 14 English, 9 science, and 5 physical education teachers to 3 art, 2 music, 2 drama teachers, and 1 dance teacher. Medium size schools with enrollments between 801-1499 are also staffed heavily in favor of these major academic disciplines with schools averaging 10 English, 6 science, and 3 physical education teachers to 2 art, 2 music, 1 drama, and at most 1 dance teacher. Small schools of under 800 students are more evenly proportioned but still allocate on the average 2 English, 3 science, and 2 physical education teachers as opposed to 1 art, 2 music and 1 dance or drama teacher.

The average number of fine arts teachers compared to English, science, and phys. ed. teachers in small, medium, and large enrollment schools.

	Large	Medium	Small
English	14	10	2
Science	9	6	3
Phys. Ed.	5	3	2
Art	3	2	1
Music	2	2	2
Dance	1	1	1
Drama	2	1	1

The principal of each of the schools surveyed was asked to give a brief statement that would reveal the status of the arts in his or her school as compared to other academic disciplines such as science, math, and English. Forty-four percent of these responses suggested that the arts have a low status. Among the comments were these:

The fine arts program is one of the most neglected areas of our school program

A comparison between fine arts and athletics would show that major community support, plus Federal programs, is given to athletics. Unfortunately fine arts have no consistence or continuity from kindergarten through twelfth grade.

Fine arts are not emphasized as much as sports. Girls' athletics and the new vocational education center are starting to eliminate band and choir.

Fine arts must be ranked far below other academic areas.

There is simply not time to expose a child to everything. Community emphasis is on basic skills, college preparation and vocational education.

Though we do give equal credit to the arts and other major academic disciplines, they do not have equal status.

We have a poor vocal music program because we lack funds for hiring trained staff. Fine arts programs are considered fringe benefits.

Most of the fine arts programs have been seriously curtailed at the elementary and junior high level and this ultimately affects participation at the high school level.

Visual Arts Programs

Though almost all of the schools have a visual arts program, these are offered as electives. The combined influence of no programs or minimal programs at lower levels in some districts result in a relatively small number of students electing to take visual arts courses. An average of 29 percent of the graduates have had a year or more training in the visual arts. This is despite the variety of classes that are available at the high school level.

Drawing, painting, sculpture, ceramics, general crafts, art appreciation, design and graphics, and printmaking are all offered in some form or another in 70 percent or more of the schools. Only a slightly smaller percentage offer commercial arts classes, metal-working, and jewelry making, and 55 percent have instruction in weaving. Photography and

cinematography have not yet caught on in secondary schools. Only 26 percent of the schools offer photography instruction and 10 percent instruction in cinematography.

Each individual area within the visual arts, except photography and cinematography, is usually offered as part of a general arts course. This practice may have a detrimental effect on enrollment in arts classes by students who have specific, narrowly-defined interests.

Painting, ceramics, and drawing are the specialties that are most often offered as specialized classes; approximately 36 percent of the schools indicated they offer such courses. Sculpture, metal working and jewelry making, general crafts, and commercial arts are given as specialized classes in 25 to 31 percent of the schools. Graphics and printmaking are offered as specialized classes in 22 percent of the schools, and weaving, photography, art appreciation, and design in less than 15 percent.

Almost all schools reported that their visual arts classes meet for a minimum of 200 minutes per week.

Who is teaching art?

Very few schools report having teachers in visual arts classes with insufficient preparation in arts education. Eighty-two percent of those teaching visual arts classes teach only visual arts and are qualified to do so. Another 11 percent do teach other classes besides visual arts classes. Eighty-five percent of the schools indicated that their visual arts teacher services only their school, 68 percent report class loads under 200, and the average class size is 30 or less in 93 percent of the schools.

Are there adequate facilities, equipment, and supplies?

Most schools have one or two rooms especially for the visual arts, but 53 percent still felt they do not have sufficient space for adequate instruction in the visual arts. Eighty-six percent of the schools indicate having sufficient library and resource materials.

When asked what additional resources, curriculum, and equipment are necessary for adequate operation of their visual arts programs the schools gave the following responses. The percentage of similar responses is given in parenthesis.

Tools and equipment (35 percent)
Larger rooms or additional rooms for instruction (28 percent)
More storage space (25 percent)
Materials and supplies (12 percent)
Audio-visual equipment (12 percent)
Text books (11 percent)
Kilns (10 percent)
Additional qualified faculty (9 percent)
Larger budget (9 percent)
Potters wheels (5 percent)
Field trips (4 percent)

When asked what additions to visual arts programs would be desirable (as opposed to necessary), the response was again most often tools and equipment but followed by field trips, expanded curriculum, and materials and supplies.

Large enrollment schools spend an average of $3.43 per pupil on consumable art supplies though 39 percent spend $4.00 or more. Medium size enrollment schools spend an average of $3.70 with 54 percent spending $4.00 or more. Small schools average the most per pupil at $4.29. This may be due to the 19 percent who spend $8.00 or more per pupil.

What out-of-school visual arts related activities are made available to students?

Forty-two percent of the schools indicated that they make it possible for students to attend outside art exhibits. In addition, only 19 percent bring outside exhibits into the schools.

Music Programs

A variety of music subject areas are offered in many of the secondary schools. The music offerings are very heavily performance-oriented, however, leaving students who have been unable to get training in a musical instrument or vocal music and those who have no interest in performing with little opportunity for increased awareness or appreciation of music.

Ninety-four percent of the schools have band courses, 76 percent have choir, and 44 percent have girls' glee club. These are offered almost always as specialized classes. Fifty-four percent of the schools have small instrumental classes, but 29 percent of these are offered only as after-school activities. Fifty-four percent have a stage band, but instruction for this is offered after school in 32 percent of the schools. Fifty-two percent of the schools have small vocal ensembles, but they are after-school activities in 26 percent of the schools. Forty-five percent of the schools have classes in theory and harmony, 37 percent in music appreciation, 28 percent in orchestra, and 22 percent have a boys' glee club. All of these except music appreciation are usually offered as specialized classes. Music appreciation is offered 59 percent of the time as part of a general music class and 41 percent of the time as a specialized class.

Even though band and choir receive a good deal of attention at the high school level, it should be noted that 63 percent of the schools do not have classes in music appreciation, 55 percent in theory and harmony, 46 percent do not have a stage band and 72 percent do not have an orchestra, 45 percent do not have small instrumental groups, 48 percent small vocal ensembles, 78 percent a boys' glee club, and 93 percent piano classes. Two percent did indicate having music classes or programs in addition to those above. The most frequently cited were pep or marching band and voice classes.

Who is teaching music?

Eighty-five percent of those teaching music classes are specialists who teach only music. Nine percent more are reported to have had sufficient music training but are also teaching other subjects. Seventeen percent of the schools require instrumental music teachers also to teach vocal music,

and 73 percent of these teachers are not qualified to do so. In 67 percent of the schools, music teachers are required to teach in at least one other school, and service an average of three schools.

Are there adequate facilities, equipment, and supplies?

Almost 40 percent of the schools report insufficient space for general music instruction, 32 percent lack sufficient space for instrumental instruction, and 29 percent for vocal music. In 54 percent of the schools instruments and repairs are paid for through the school budget. These services are paid for partially with school funds in another 33 percent of the schools. Sixty-six percent of the schools buy all of the printed instrumental music used in the school's instrumental music program, and 22 percent buy part. Fifty-seven percent pay for all printed vocal music, and 18 percent for part of it. Forty-one percent of the schools report inadequate facilities for music performance.

What out-of-school music-related activities are made available to students?

Only twenty-one percent of the schools make it possible for students to attend musical performances by college or university ensembles even once a year and only 13 percent performances by professional ensembles. An additional 2 percent indicated that they provide their students with other music-related activities.

When asked what additional resources, curriculum, and equipment are necessary for adequate operation of their music programs the schools gave the following responses:

more instruments (62 percent)
additional course offerings (25 percent)
additional staff (19 percent)
rehearsal or practice rooms (11 percent)
facilities for performances (10 percent)
record players (9 percent)
tape recorders (8 percent)
general materials and supplies (5 percent)

Dance Programs

Only 19 percent of the schools have a dance program. A third of the schools do have some dance instruction included in their physical education program, as is usually the case, or in their music or drama programs. Only a fifth of this 33 percent consider dance a "program".

Who is teaching dance?

Teachers who teach only dance and no other courses are always dance specialists but this group represents only 20 percent of those teaching dance. The remaining 80 percent teach both dance and physical education,

and 56 percent of these have had little or no training in dance instruction. Two-thirds of the schools responding report that dance classes average more than 30 students, but class loads for dance teachers was generally less than 300 students per week.

Are adequate facilities, equipment, and supplies available?

Twenty percent of the schools reported having a dance program, but only 38 percent of these indicated that they had adequate equipment and only 21 percent had an accompanist. Sixty-eight percent reported adequate performance area for dance.

How many schools have a student dance performance group?

Nine percent of the schools have a performance group in dance. Most of these give public performances at an average of three per year.

What out-of-school dance-related activities are made available to students?

Seven percent of the schools make it possible for students to attend performances by professional or college dance groups at least once a year.

Drama Programs

Seventy percent of the schools indicated having a drama program of some sort, but only 8 percent have an autonomous drama department. Drama programs are usually part of the English programs. In a few cases they are part of a music program. Ninety-two percent of the schools that do have a drama program offer classes in acting, stagecraft, and play production.

About seventy-five percent offer classes in dramatic literature, interpretive reading, and mass media. Almost 60 percent offer advanced acting classes, and 18 percent offer one or two other classes. Interpretive reading and dramatic literature are most often part of a general drama class. Mass media and advanced acting are usually offered as specialized classes. Nearly all drama classes are given during the regular school day, although a few schools do offer a number of drama classes after school only.

Who is teaching drama?

Three-fourths of those teaching drama classes are required to teach other classes as well. Most of them have had sufficient training to teach drama, although their principal area of concern is usually English. A fourth of those teaching drama have had little or no special preparation. Only 20 percent of those teaching drama are specialists teaching drama exclusively

Drama classes are usually under 30 students and the class load is light, but since drama teachers usually teach English classes too these estimates may not be accurate.

What out-of-school drama-related activities are made available to students?

Less than 15 percent of the schools surveyed made it possible for their students to attend professional or semi-professional dramatic performances.

Are adequate facilities, equipment, and supplies available?

About half of the responding schools complained of inadequate facilities and 57 percent have insufficient equipment for play production. Most schools that have a drama program do have a proscenium or traditional stage. About half of the responding schools have a theatre reserved primarily for performing arts. A third use a multi-purpose auditorium, a gymnasium, or a cafeteria for theatrical performances.

When asked what additional resources, curriculum and equipment are necessary for adequate operation of their drama programs the schools gave the following replies:

lighting and general stage equipment (18 percent)
storage space (11 percent)
adequate stage (9 percent)
expanded course offerings (11 percent)
expanded budget (11 percent)
text books (5 percent)

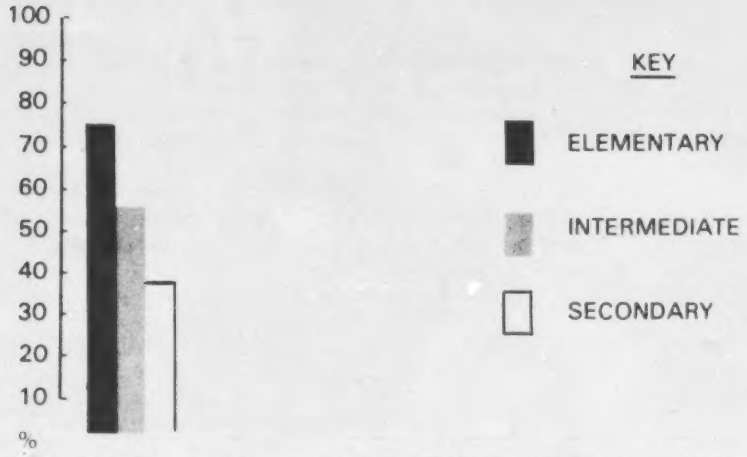
What kinds of student theatrical performances are given?

Thirty-nine percent of the schools reported that they offer to the general public at least one musical production a year. Sixty-one percent at least one full length play; 28 percent at least one one-act play; 12 percent offer childrens' plays; 21 percent talent shows; and 12 percent have junior or senior class plays.

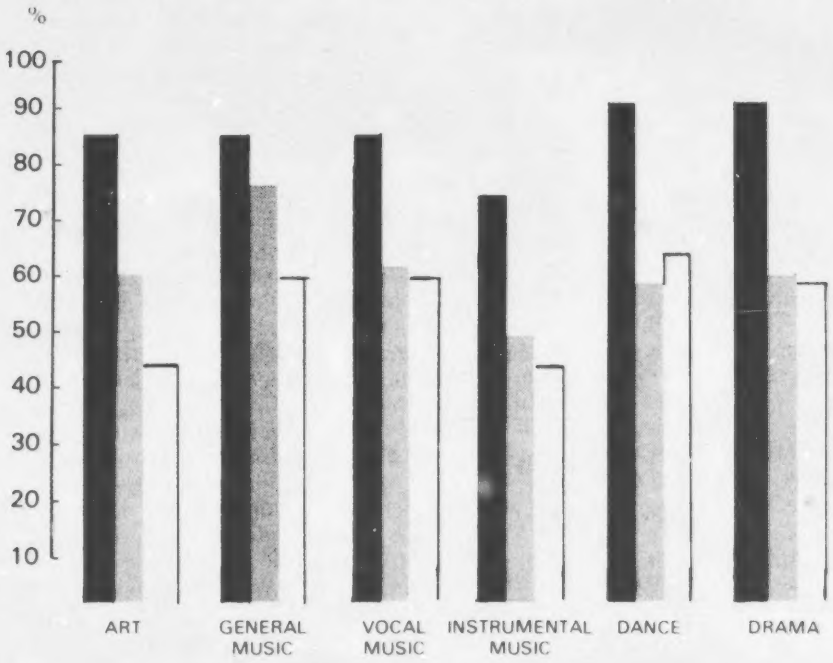
A COMPARISON BETWEEN FINE ARTS EDUCATION AT THE ELEMENTARY, INTERMEDIATE AND SECONDARY LEVELS

The survey results have revealed an ironic trend in Michigan's fine arts education programs. Fine arts programs are better staffed, offer more specialized courses, and gain stature and priority in the curriculum as the grade level increases, while at the same time they do not develop appreciation and understanding at the early levels in order to motivate students to take advantage of what is offered in the upper grades.

Schools that DO NOT cut all school programs across the board when there is a budget cutback.



Schools that give fine arts programs a lower priority than other major academic disciplines when their budget is not cut across the board.



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Many more elementary schools cut their programs unequally when there is a budget cutback than do secondary schools, often times eliminating full subject areas. Elementary schools give their fine arts programs low priority more often than the other two grade levels when compared with the other major academic disciplines.

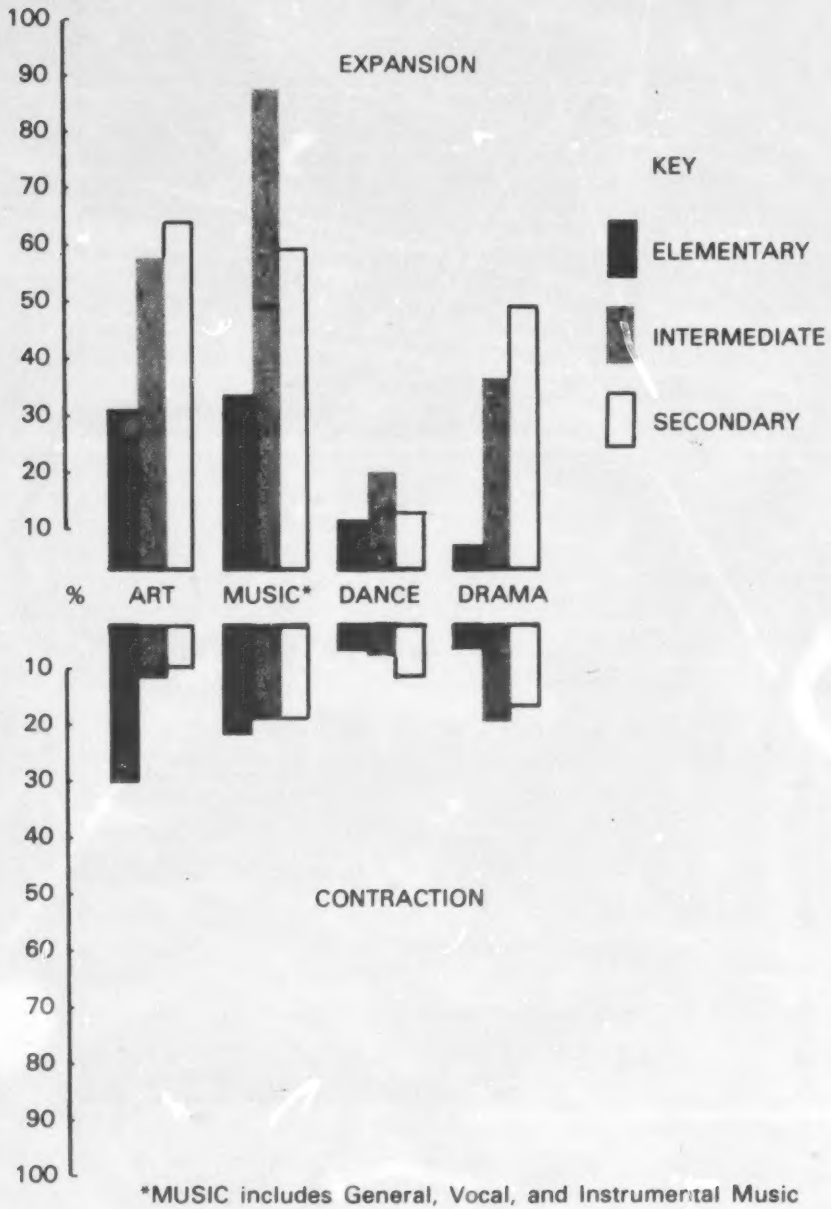
Elementary art and music programs experienced the least expansion and the most contraction of the three levels in the past five years. Dance and drama also had the least growth at the elementary level.

The percentage of schools that offer art programs consistently rises from 75 percent at the elementary level to 95 percent at the intermediate level and then to 96 percent at the secondary level. General music programs are offered most often at the intermediate level with 81 percent of the schools having a program. This is not surprising as general music is basically an intermediate school subject. This accounts for the drastic reduction in the percentage of schools at the secondary level that offer general music (47 percent). Vocal music again is offered most often at the intermediate level with 79 percent of the schools having a program. There is a slight drop at the secondary school level, as 77 percent of the schools have a program. Elementary schools are least likely to have a vocal music program, as our survey shows that only 55 percent of the schools offer it. Instrumental music increases from 77 percent at the elementary level to 98 percent at the intermediate and secondary levels. Though most schools offer instrumental music at these upper levels many students are left unprepared to participate in them because of the difference in the percentage of schools that offer the program at the elementary level.

Dance programs, though offered in more intermediate and secondary schools than elementary schools, are still only offered in 20 percent of the upper level schools. A miniscule 8 percent of the elementary schools offer dance. Drama programs increase considerably as the grade level of the school increases, with only 11 percent of the elementary schools having programs compared to 57 percent for the intermediate and 71 percent for the secondary schools.

Intermediate schools are better equipped for art, and vocal and instrumental music programs than are the other levels. General music programs are slightly better equipped at the elementary level, with 68 percent of these schools having sufficient equipment as opposed to 64 percent at the intermediate and 55 percent at the secondary level. An overwhelmingly high percentage of the elementary schools that have dance programs said they have sufficient equipment, which indicates that the 8 percent of the elementary schools that do have a program are at least well-equipped. Though more schools at the intermediate and secondary level offer dance, only 28 percent of the intermediate and 38 percent of the secondary level said that they have sufficient equipment for instruction. The percentage of schools that have sufficient equipment for drama instruction increases from 17 at the elementary level to 42 and 43 at the intermediate and secondary respectively. The increase from intermediate schools to secondary schools is not consistent with the sharp rise in the number of schools that offer drama at the secondary level, since 14 percent more secondary schools offer a drama program but only 1 percent more of the secondary schools have sufficient equipment than do intermediate schools.

Amount of expansion or contraction of fine arts programs in the last five years.



*MUSIC includes General, Vocal, and Instrumental Music

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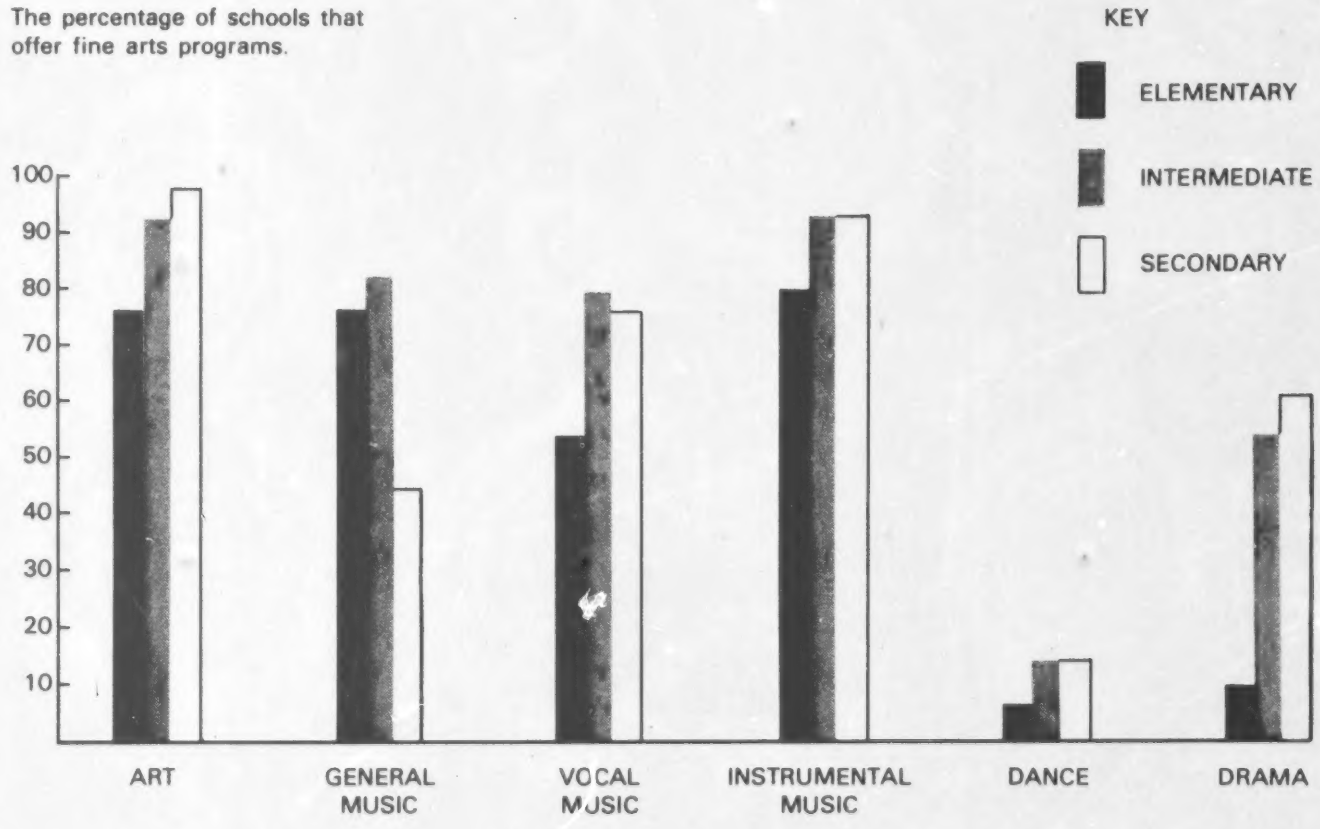
The percentage of schools that offer fine arts programs.



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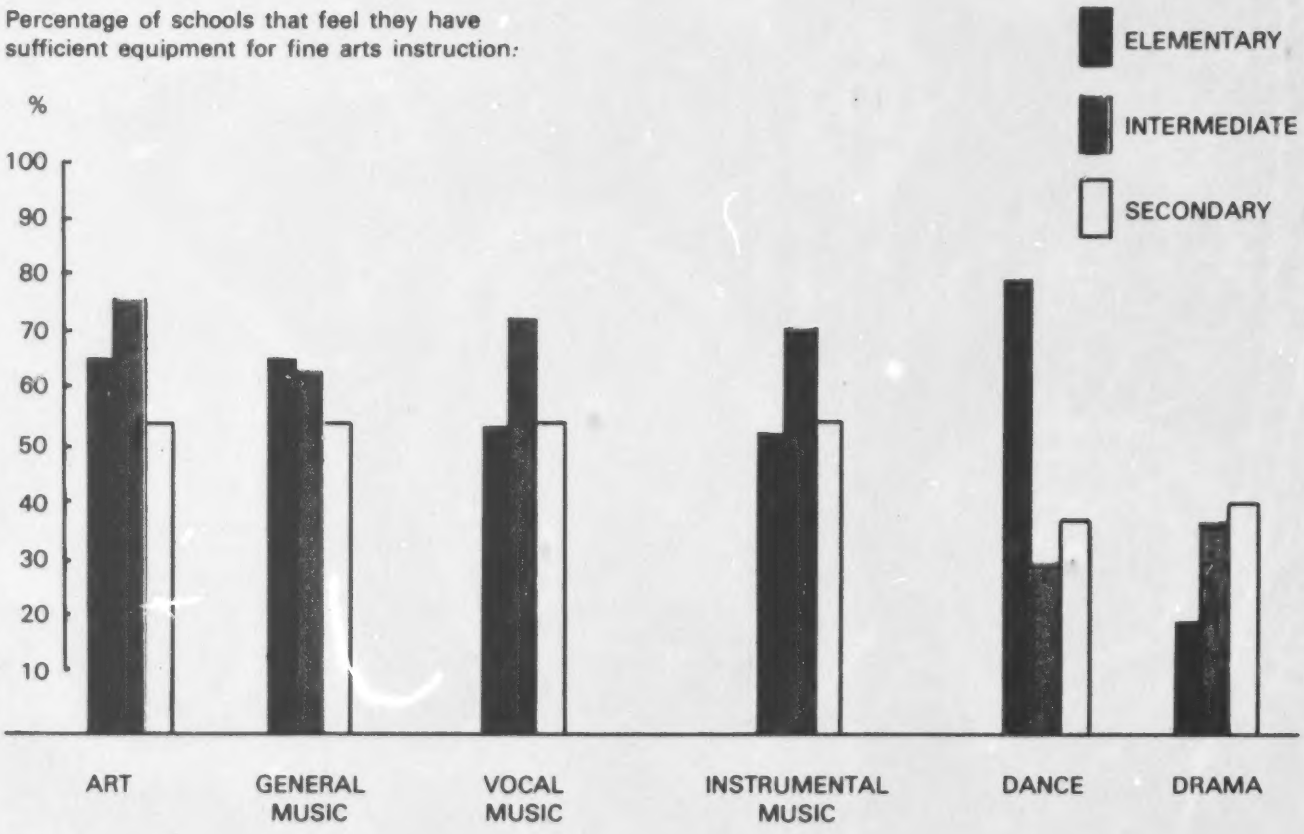
Percentage of schools that feel they have sufficient equipment for fine arts instruction:



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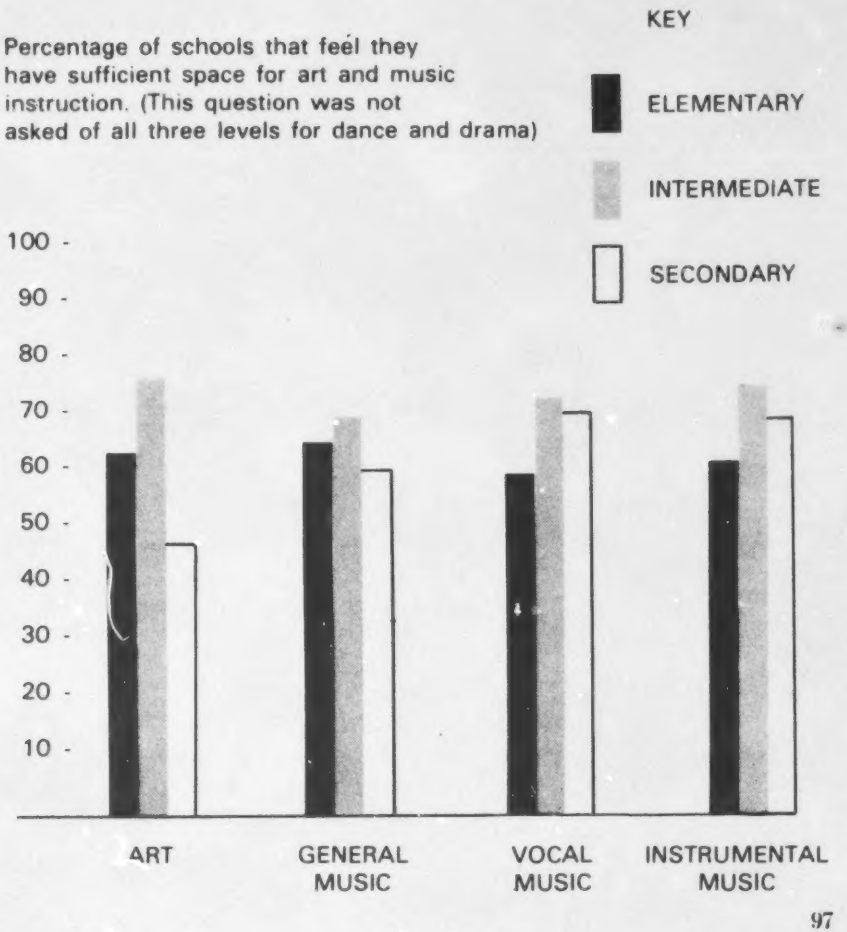
Intermediate schools appear to have more space for art and music instruction than do the other two levels. Elementary schools, though faring worse than intermediate schools, do much better than secondary schools in having sufficient space for art instruction. Secondary schools do a little better than elementary schools in providing sufficient space for vocal and instrumental music. Elementary schools provide more space for general music.



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"Arts education is considered a separate matter, not woven into the fabric of general education. Our present system is to involve some of the children—usually those who demonstrate special interest or talent—with one or two of the arts. Theatre, dance, film, architecture are virtually nonexistent. As a result, the teaching of history remains distinct from art history. Our children graduate without understanding that the creative scientist and the creative artist have a great deal in common. Segregated and restricted in scope, the arts are a kind of garnish, easily set aside like parsley. A clear-cut conclusion emerges: we need to expose ALL of the children in our schools to all of the arts, and to do so in a way that enriches the general curriculum rather than reinforcing the segregation of the arts."

John D. Rockefeller III

THE JOHN D. ROCKEFELLER III FUND

As a means of putting the above ideas to work the John D. Rockefeller III Fund (a nonprofit corporation, the purpose of which is to "stimulate, encourage, promote, and support activities important to human welfare") has developed and initiated several pilot projects to explore ways in which the arts can and should become part of the education of every child. With community assistance, these pilot projects have been implemented in public schools. They have used a working definition of the arts which subsumes the visual arts, music, theatre, and dance, and have been intended to produce curricular materials that should be applicable to other schools with only minimal adjustment. In the words of Kathryn Bloom, Director of the Arts in Education Program of the Fund, "The objective is to make it possible for each young person to be in a position to decide for himself what role the arts are going to play in his or her life. With a full exposure to the arts in school, the graduate will be able to draw upon the arts for pleasure and for information on the range of possibilities for development open to him as a human being."

The Arts In General Education Project in University City, Missouri School District was the first of three major comprehensive pilot projects given support by the JDR III Fund. The results obtained in this project provide an interesting body of data in a field in which projects and data have been few: They also have important implications for the development of projects in the arts in Michigan schools.

The goals established for the Arts In General Education Project prior to its start were:

to provide experiences in all the arts for all students at every level in the University City school system;

to permeate the general education program with arts concepts in order to improve the level of arts instruction;

to develop instructional units to provide a sequential arts learning experience for students;

to develop general plans which might be used to implement similar projects in other systems;

to experiment with a behavioral model as a basis for structuring an arts program; and

to involve regular classroom teachers in the process of curriculum development.

In the first three years of its existence the project did establish a support level for all of the arts at the administrative level and fostered the awareness that the arts can be general education for all students rather than merely specialized education for only a few students. But even though one of the primary purposes of the project was the development of the arts as a component of general education, participation in elective arts courses also expanded over the first three years of the project. In the third year of the project, 51.4 percent of the students elected to take some visual arts instruction, 33.7 percent some music instruction, 4.8 percent some dance instruction, and 3.8 percent some drama instruction at the senior high level. Before the project there was no drama program in University City schools and dance was taught only as part of physical education classes. The results also show the involvement of 45 percent of the elementary school students in arts activities beyond the scope of the existing elementary art and music programs.

Despite a crowded elementary day and the pressure to teach other subject areas, almost half of the teachers in the project found more time to teach the arts. The arts were also successfully integrated into classes in other subject areas. A total of 14 of the instructional units that were conceived during the project survived testing and revision and were absorbed into the curriculum of the University City schools. Two of these could be disseminated outside the University City system. The others provide examples of using teacher resources in the arts for various levels of instruction.

ARTS EDUCATION IN MICHIGAN

The JDR III Fund is mentioned at the outset of these recommendations because of the Committee's general agreement with the conclusions of Mr. Rockefeller himself that we do need to expose ALL of the children in our schools to ALL of the arts, and that we need to do so in a way that enriches the general curriculum rather than reinforces the segregation of the arts from other subjects. Furthermore, the Committee recognizes that the work of the JDR III Fund in its Arts In General Education Project in University City and in its other projects represent the most systematic approach probably ever taken to devise methodology and provide evidential justification for having more arts in the schools and having them considered as an essential element of the very substance of a quality education.

Another reason for presenting this briefest of introductions to the Fund's work in the area of arts education is that the Committee has enjoyed preliminary contact with the Fund and is hoping to enlist the advice and/or assistance of the Fund in exploring effective methods for making the arts a part of general education in Michigan schools. State departments of Education in two other states have already made commitments to this idea, and several others are exploring the possibility of establishing similar priorities. This Committee believes that it is time for the Michigan State

Board of Education to begin actively exploring the desirability of such a priority for Michigan schools, and recommends that the experience of the JDR III Fund be drawn upon as one source for developing an approach to arts education that will truly bring all the arts within the reach of all the children.

This Committee believes that the goal of arts education in Michigan's elementary, middle, and secondary schools should be the exposure of all children to all the arts and that the arts should be a part of general education. The Committee further believes that because of the educational benefits to accrue to both the arts and other subjects, the arts should be integrated into the educational substance of other subjects. Our education system, in this new period of concern for the quality of life, must provide each child with the basic knowledge needed to make critical choices in matters that are most concerned with the quality of the world—the arts and aesthetics. The ultimate purpose of arts education in our public schools should be for all children to know the arts as one manifestation of the total intellectual concerns of people, and not as an esoteric concern for only a small minority.

Preliminary steps for studying the role that the arts should play in public school education in the state are already being undertaken. Twenty-five thousand dollars has been appropriated by the Legislature for a conference on the arts in education which is to take place during the spring of the 1974-75 school year. The conference will be for district school board members, school superintendents, and other education administrators and will deal with the development of a statewide plan to integrate the arts into general education programs in Michigan. Another conference, sponsored by the State Board of Education, was held during the fall of the 1974-75 school year for State arts educators.

Even though long-range planning, program development, and methodological considerations should be the result of concerted effort and study by a number of organizations (including the proposed State conferences on arts education and perhaps the JDR III Fund), the Committee is prepared to offer several recommendations for policies and methodology, based on our survey findings. It is hoped that these recommendations will be of assistance to any party involved in improving the quality of arts education in Michigan's schools.

The Teacher: The Vital Link

There are several critical elements involved in the establishment of a statewide commitment to a policy of all the arts for all the children. Among these are the State Board of Education and its local counterparts, the State Legislature, administrators of individual schools, people in the communities and most important of all, teachers. All of these have a role to play in helping to make the arts a meaningful part of the general education of Michigan's young people.

Teachers have the most direct contact with and influence on students. The final responsibility for applying administrative policies also rests with individual teachers, even though in the face of complete willingness by a teacher to carry out a policy the application of it will only be as good as the

teacher's training and ability. Because of these factors the proper preparation of teachers is a primary concern of this Committee.

Michigan's elementary, intermediate, and secondary schools suffer in many instances from a lack of qualified teaching specialists in the arts. The reason for this shortage is not primarily that there are not enough arts specialists, but rather that schools are simply not engaging them in sufficient numbers. The reasons for this are clear from our survey: the arts are often not considered to be as equally important as other major academic areas, and very often receive a lower priority in fiscal support.

New attitudes accompanied by new policies are necessary to remedy the problem of obtaining enough qualified arts teachers and of integrating even minimal arts-related materials into nonarts classes. One very real possibility of assuring at least an appearance of adequate arts education is for the State Board of Education to require that a certain number of hours be spent in all schools on arts education, and that each class be administered by qualified arts specialists only.

This Committee rejects this idea. The curricular autonomy of local schools is a principle of long-standing in this State. To violate it would be unwise, if only because it would probably be ineffective. In practice, the alienation which could result from this challenging of district control might result in arts programs that are deliberately minimal, and could cause the lowering of programs that are now of high quality. Statewide education policies, such as the mandation of arts curriculum, are implemented on the individual school level. It would be very difficult to insure any but the most superficial compliance with this or any statewide policy without the voluntary support of all local units.

A much better way to achieve the condition of all the arts for all the children is, in part, to persuade schools of the desirability of increasing the number of arts classes they offer and the number of specialists they employ. This objective requires initially that the State Board of Education elevate the status of the arts in education. A statewide program to improve arts education has little chance of success without the active and visable support of the State Board. In *Common Goals of Michigan Education*, the State Board does include adequate arts education among its priorities, but in past years the arts have certainly not appeared to have any but a low priority.

A change in attitude toward greater support for the arts seems to have been occurring in recent years. This changing attitude suggests for the near future the possibility of a Board emerging with a commitment to making the arts a part of general education, a commitment that can be emulated by local school boards around the State. Three years ago the State Board took on a Coordinator for Music and Art, the first Board person concerned with the arts since the '30s. About the same time the Board began to develop a means for statewide assessment of school programs in a variety of academic areas. Included in this project was the writing of suggested minimum performance objectives for elementary and secondary programs in the visual arts. The performance goals are not, however, being used for the assessment of visual arts programs; such assessment is currently done only for reading and math programs. Performance objectives developed by the State Board in cooperation with arts educators could provide individual

schools and districts with a criteria for assessing their own arts programs. The Board should undertake to provide this service to local school districts and schools for all of the arts. Many schools have had no program at all in some of the arts, and would benefit by knowledge of what an adequate program might consist.

For the 1974-75 school year the State Board has designated that Federal ESEA Title III monies be used to support five arts-related projects in Michigan. These projects, all of which are under the auspices of Michigan schools, are:

Teaching Learning Communities (Ann Arbor) in which emphasis will be placed on art experiences as a means of fostering creative self-expression, constructive exploration, and problem-solving skills, is funded for $132,482.

Creative Music Project (Birmingham) which is designed to increase and extend sensitivity and awareness of musical essence through performing, listening to, and creating aural-visual productions, is funded for $24,367.

Early Education in Fine Arts and Communications Skills (Detroit) is designed to develop the skills of creative, constructive, and critical thinking and is funded for $203,839.

Creative Arts: Meaningful Experiences and Opportunities (Livonia) provides for creative artists to be in schools working with youngsters to stimulate creative activity in the visual and performing arts and in writing and music, and is funded for $121,299.

Developmental Center for Alternative Teacher Strategies in the Arts and Humanities (Oak Park) consists of creating a center that will draw together master teachers from local schools, school districts, colleges and universities, and the arts fields to formulate strategies for teaching the arts and humanities, and is funded for $92,950.

The creation of the postion of Coordinator for Music and Art by the State Board of Education and its direction of Federal Title III monies to arts-related projects for 1974-75 are hopeful signs. State Board of Education and Title III personnel indicate, however, that these do not necessarily imply a new continuing policy of support for the arts in education. New, Title III projects, for instance, are established each year for three year periods with new monies distributed to states by ESEA. Investment in arts-related projects this year is no guarantee that the State Board will fund any such projects in subsequent years nor is there any guarantee that the projects for 1974-75 will continue beyond their initial three-year period. Dr. Gene Paslov, past Director of Title III in Michigan, says that fully a third of Title III projects in the past have been discontinued entirely after their initial period, and that the rest have been continued but usually with less funding.

When Title III funding expires it is up to the sponsoring school districts to provide funds to continue the project. A greater willingness by local districts to continue the 1974-75 arts-related projects, if they are found to be effective, and the continuation of future arts-related projects could well be another benefit of more pronounced support by the State Board. One initial way in which the State Board can create the necessary atmosphere is by

reflecting greater concern for the arts in education in its staff. The Board can show more visable support for arts in education and pursue a continuing direct involvement in arts education by requesting the State Department of Education to immediately appoint specialists for the individual arts, following in the near future with the appointment of a Fine Arts Coordinator. The present system of having one coordinator for music and art results in neither of those areas receiving adequate attention, and in the other arts being substantially excluded from the Board's attention. A coordinator for all of the arts would give the Board information and assistance in formulating policies that would affect arts education in general, while specialists could give the Board information on the requirements for each art in the schools and give assistance to schools and school districts in developing programs.

In addition to the elevation of the status of the arts through the State Board of Education, the Legislature should seek to provide incentive to schools for continuing and disseminating any arts-related Title III or Title I projects which might be established, for creating new programs and for the hiring of more arts specialists. As a beginning step in achieving this the Committee recommends that a special fund be created as part of future education appropriation bills to provide matching funds to local school districts for the hiring of qualified arts specialists. Guidelines for qualification as an arts specialist and verification that arts specialists are being used to give full-time arts instruction should be the responsibility of the State Board of Education. Financial assistance should also be made available by the Legislature in the form of matching grants to school districts, for the purpose of continuing Title III or Title I projects beyond their Federally funded period and for disseminating successful projects to other districts.

The goal of integrating the arts into the teaching of other subjects necessitates that general requirements for teacher education include a minimum amount of arts training. The State Board of Education currently requires no arts training for teacher certification. Requirements for the arts training of teachers are made by individual colleges of education in keeping with North Central Accreditation standards and offer only minimum hour requirements. This Committee believes that the preparation of elementary classroom teachers should include a minimum of arts training, and that leaving the requirements for arts training to individual schools of education allows too great a chance for wide inconsistency in the ability of classroom teachers to introduce even a minimal amount of arts awareness into other subjects. In fact this has resulted in requirements that are ineffective in providing teachers with even this ability. The Committee therefore strongly recommends that State requirements for teacher certification be amended to include, regardless of the requirements of individual schools of education, at least a one semester general arts class or a class in aesthetics and one semester of class work in methods for integrating the arts into other subject areas.

In the interest of keeping new teachers aware of the place of the arts in general education of new arts-related materials and teaching methods, and to provide arts training to teachers who have had none at all, it is recommended that the State Board of Education initiate a requirement for all school districts to arrange for all of their teachers to attend some sort of

workshop or inservice training in arts education for no less than eight hours each school year. The Legislature should provide matching funds to local districts to meet the cost of teacher in-service training, including continuing training in the arts. Such a method of funding would encourage local districts to utilize community resources (college and university arts faculties, community arts councils, local artists and educators, etc.) for organizing and staffing such workshops or training sessions in order to hold down their share of the costs. At the same time local districts would be rewarded proportionately for greater financial support of teacher in-service training programs and thus provide incentive for increased support.

Community Involvement

Utilizing the services of local artists and arts councils to help staff and organize arts education workshops for teachers could be the beginning of a pattern of community involvement in arts education in the public schools that should be actively encouraged by the State Board of Education, the Michigan Council for the Arts, and similar arts organizations. As we shall see in the colleges and universities section of this report, the arts programs of the state's institutions of higher education are characterized by a policy of "outreach," of extending those programs and their benefits to the community. The community can and should return this service by offering a reciprocal service to another segment of that establishment. The ecological nature of the arts chain once again shows through.

The concept of having artists in the schools has enjoyed a good deal of respect and even a bit of financial support in recent years. The concept is an excellent one involving humanism (by showing the student that real people are behind the arts), the integration of real-life situations into the classroom (by showing how things one learns about in the classroom are *done*, and perhaps what they can be used for) and the giving to students of a fresh perspective or insight into arts theories or techniques from an outside authority.

Well-known professional artists have often been used for artist-in-the-schools programs in the past, but frequently they have not been able to service a large percentage of the schools in the state or even within a district and have not been able to service any school on a repeated basis because of the demands on their time or on the budgets of the schools. The value of having an artist-in-the-schools programs, however, need not necessarily be foregone by schools with even the most limited budgets. A number of colleges and universities are now sending arts faculty members into community schools. This expansion of the college into the community has potential for growth and tremendous benefit for public schools. Anything from workshops for school children or teachers conducted by college arts faculties to concerts and plays performed by college arts students is possible. It remains, though, for local schools districts to encourage the arts departments of nearby colleges or universities to promote faculty and student participation in such programs.

If there are no colleges in a community, and even if there are, local artists can be called upon to lend their talents (at what should prove to be a reduced cost or even no cost to a school or school district) in order to present school children with examples of artists at work and art in the

making. A series of visits and demonstrations by local practitioners in a number of arts would provide an effective method of bringing the arts to the attention of students and of giving them an opportunity to learn about and appreciate the arts. Local arts councils could be used to recruit local artists, and school districts could offer short orientation sessions for artists to introduce them to the purposes and methods of presenting their art to school children. There are other ways, too, in which local artists can be employed to put more and more meaningful examples of the arts into public schools. The number of different ways is limited only by the imaginations of schools administrators, teachers, students, parents, and the artists themselves.

The Legislature should provide incentive funding to schools under future education appropriation bills to encourage and allow schools the frequent use of local people in the arts in addition to current programs employing well-known professional artists. The Michigan Council for the Arts, the State Board of Education and their local counterparts should take a position of leadership in organizing the involvement of local artists in schools. They should encourage a policy of utilizing community resources for embellishing general arts education in public schools, and they should develop models for the administration of such programs and orientation sessions for community artists. The MCA in particular already disburses funds to professional artists and arts organizations to provide supportive education in the schools. The MCA should expand the duties of its present panel (or develop a new panel made up of arts educators and representatives of museums, performing arts groups, and other types of organizations involved in supportive arts education) to include the development of guidelines for the most effective use of supportive arts education. Such guidelines could serve as a model for all supportive arts education in the state. Isolated arts experiences in the schools, even those resulting from performances and exhibits by fine professional artists, do not achieve the maximum effect unless they are integrated into the educational process with sufficient preparatory and follow-up sessions in the classrooms. The MCA panel could arrive at guidelines for supportive arts education which would guarantee that such presentations and programs would be of the greatest educational benefit.

The School Environment

In the past, schools have prided themselves on their cold exteriors and austere interiors. The message they were supposed to convey presumably was "serious things go on here." Interior decoration in many schools still consists of a portrait of the President or some other dignitary as the sole break in a sea of hospital green walls lined with lockers. What an environment in which to undertake the potentially exciting task of learning, much less learning about the arts.

The anaesthetic environment that has so often characterized our schools, perhaps because boards of education thought that too much environmental stimulation might distract the student from proper educational concerns, has served to further segregate the arts from the balance of the school experience. The arts apparently are to be contained within the bounds of

the art room or auditorium, and should not spill over into the everyday school world.

This Committee believes it to be of paramount importance that schools on all levels incorporate the arts into both the intellectual and perceptual environments of their students. The ways of joining the arts with the physical school environment are so numerous and obvious that the Committee is amazed that more steps have not been taken to do so on a massive scale.

The methods by which an aesthetic environment could be created within the schools of our state begin with the planning of school buildings. Fortunately this is one area in which improvement is already underway. Recent school construction has exhibited more visual engagement and architectural character, and buildings are being given more individual personality. One can now tell one school from another by more than just the school colors, but works of art, both large and small, are still far too few. As previously suggested in this report, the visual arts should be a prime consideration in the planning of all new public buildings, especially school buildings.

Once a school is built and in operation it is filled with the potential means for creating and maintaining an aesthetic environment—its students. In the past student arts activities have been carefully segregated from the rest of the educational experience. School plays were held once a year in the auditorium; concerts were given the weeks before Christmas and Easter at night in the auditorium; and visual arts activities were limited to class time in the art room. How many potential artists and arts lovers have been stifled by the careful relegation of arts activities to rigidly controlled situations?

One excellent solution to the problem of providing the school environment with an aesthetic atmosphere also gives students a creative outlet. Displaying student art throughout the school makes it a more pleasant place to be, provides students with art with which they can readily identify, and gives an officially encouraging response to student creativity. Student art should line the walls of school corridors as a part of the everyday school environment.

What better way to create pride in one's school and an interest in keeping it physically intact and beautiful? Student artists from arts classes as well as "freelancers" have in this way a continual means of displaying their artistic accomplishments and reaching an audience. Virtually every school has a trophy case in which to display symbols of the athletic accomplishments of past students. Why not also have areas for displaying symbols of the creative accomplishment of present students?

Works by local artists could also be added to a school's "collection." There is no reason why each school cannot be the focus of the arts for the community. Any school could become a veritable gallery for the display and viewing of community and student art. In the same way that students go on field trips to art museums to see the work of the great artists of the past, the community outside the school should be invited inside to see the work of the potentially fine artists of tomorrow.

In addition to the kinds of art that can be put on static display, examples of other more fluid arts should be welcome in the schools as well. Forums for student writers, musicians, theatrical performers, and dancers should be

made available. Student talent should not be limited to the format of an annual talent show. After-school concerts, community musicians and dancers in a variety of musical and dance styles, after-school jam sessions, poetry readings, and a student press for publishing short stories and other literary efforts can contribute to a vibrant, self-perpetuating, aesthetic environment. Every student, not to mention faculty members, will benefit from a continual exposure to artists and their works. Certain students will benefit even more from having an outlet for their creativity. As both consumers and contributors, the community will benefit from what could become arts centers for community participation. This is also at last a partial solution for school buildings sitting unused half of the time.

These have been a few of the ideas that this Committee has found to improve arts education in the state. The readiness with which these ideas presented themselves suggests that they could be easily realized through a concentrated effort by various arts groups and State agencies. The forthcoming conferences on arts education could well be the next big step in this direction, and possible assistance from the JDR IIIrd Fund could help to systematize the effort. Whatever organization, individual or agency seeks to explore the area of arts education in the future is invited to use the ideas set forth in this section of this report as a point of departure.

INTRODUCTION

Colleges and universities have historically played an extremely important role in the study, development, creation, performance, and dissemination of the arts, and they continue to do so today. Most are intimately connected with every link in the arts chain. They provide creative and performing artists with a means of continuing their art and with a forum for innovative ideas. In the process students receive authoritative instruction in the arts, and sometimes virtual apprenticeship to practicing artists rather than more "textbook" education.

Arts instruction in Michigan colleges and universities furnishes arts majors and non-majors alike with both technical training in and theoretical and aesthetic insight into art of every description. Along the way students are offered the opportunity to function fully as artists by creating, exhibiting, or performing their own art or that of others for audiences. Communities across the state are served well by performances and exhibits by students, faculty, and guest artists, often at no cost. Many schools sponsor performances by touring professional artists. In addition to these benefits, the schools afford the people of the community extensive educational benefits, either as regular or special students or as members of audiences learning by experiencing. No other institutions in the state offer the people such a complete spectrum of activities and experiences in the arts.

The Joint Legislative Committee on the Arts has undertaken separate surveys of Michigan's four-year colleges and universities, and the state's community colleges, to determine the extent and condition of their arts programs and the service they offer to students and communities. The survey of four-year colleges and universities encompasses all but one of the state's four-year public schools; Western Michigan University officials declined to complete a questionnaire. The survey of four-year institutions also includes over half of the private schools in the state which have autonomous arts programs.

FOUR-YEAR COLLEGES AND UNIVERSITIES

Serving the Students

Arts majors in Michigan's four-year colleges and universities can prepare themselves for a variety of jobs and future careers. Arts majors and non-majors alike can develop artistic talents; expand their creativity; increase their awareness and appreciation for the world around them; learn the history, psychology, and philosophy of the arts and their relations to ethnic, national, and regional cultures; and learn how to teach and integrate them into education programs for elementary and secondary school children and into the cultural life of the communities in which these students as graduates will eventually live.

Michigan's four-year schools offer courses in music performance in virtually every instrument (including the human voice), as solo instruments and in any number of ensemble combinations. Classes in music history, appreciation, philosophy, theory, arrangement, and composition are widely available. The entire range of visual arts is taught in Michigan schools for practice and appreciation, including even such specialties as bronze casting and smithing. Applied visual arts training can be had in graphic or environmental design, industrial or advertising design, architectural or package design, and furniture or product design. Crafts courses in subjects from jewelry making to ceramics and from printmaking to weaving are offered in many schools. Training is available in all phases of dance, and a variety of media (including radio, television, photography, and cinematography). Classes in every aspect of the theatre (its history and its appreciation) are part of the curricula of most schools. Students can develop skills in poetry, fiction writing, and journalistic communication, or learn about the history, philosophy, or appreciation of the literary arts. Preparation for teaching the arts at all levels is offered, as are classes in aesthetics such as the arts and cultures of various historical periods, the philosophy of art, and its physical and psychological components.

Survey statistics clearly show that the arts are a significant part of the programs in the Michigan's public four-year schools, and even more so in private schools. Twenty-five percent of the students in public colleges are enrolled in arts classes each semester or term. Translated into an approximate full-time student equivalent* this represents eight percent of the full-time student population. A full-time equivalent of eight percent of the faculties of public schools teach arts courses. The student-faculty ratio in arts classes is roughly identical to that for all classes, one faculty member for every fifteen students.

Figures in the same categories for the private schools in our survey indicate a somewhat greater emphasis on the arts. Thirty-one percent of the students enrolled in Michigan's private four-year colleges take arts courses each semester or term Translated into a full-time student equivalent this is approximately 10 percent of the full-time student population. The student-faculty ratio of one faculty member for every eight students in arts classes compares favorably with the one to sixteen ratio for all classes.

The lower student faculty ratio in arts classes in private schools is reflected proportionately in the dollars per pupil spent for arts staff and material. One thousand three hundred four dollars per student were spent in private schools in 1973-74 compared to $755 per student in public schools. A total of approximately $12,363,150 (not including Western Michigan University) was allocated to faculty salaries in public college arts

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* Twenty-five percent of public and 31 percent of private college students take arts classes, but they also take other classes. A full-time student takes an average of four classes per semester or term. Non-arts majors taking arts classes probably take one, and arts majors two. Approximately one-third of the class loads of both combined are arts classes. Twenty-five percent and 31 percent reduced by two-thirds to be equivalent to students taking full-time class loads in the arts equal 8 percent and 10 percent respectively. These statistics can now be used for computing overall student faculty ratios.

departments in 1973-74, for a total of 1050 full-time equivalent faculty members with an average salary of $11,774. The private schools in our survey spent an average of $10,570 for each of 170 full-time equivalent faculty members.

Increasing importance is being assigned in Michigan colleges to the producing of rather than just the learning about art. Many studio or workshop classes are now available to increase the proficiency in the students' production of fine and commercial arts. Nearly every school in the survey volunteered that studio classes of some kind are among the most effective components of their arts programs. Coupled with the range of course offerings in the aesthetic and historical backgrounds of the arts, these classes give students the ability and opportunity to use the arts as either ends in themselves or means to many other ends.

More arts classes, including studio classes, are being opened to non-arts majors. Some schools (like Northern Michigan University) have opened all of their non-studio arts classes to all students and their studio classes to anyone sufficiently proficient in technique. Ferris State College has a plan under which any student may take any arts class on a non-credit "activity" basis because "many students seek outlets in the creative and performing arts just for the sheer satisfaction derived and ... are developing a life-style which hopefully will carry forth beyond their days at Ferris."

The opening of more arts classes to non-arts majors is indicative of the attitude of "outreach" that now characterizes many Michigan college and university arts departments. This attitude recognizes that the arts can be a rewarding and fulfilling part of anyone's life, and not just the arts major's. This open philosophy will hopefully create college graduates who are more sensitive in general to the quality of life and will use quality and beauty as discriminating factors in decisions affecting their lives and the lives of others.

This populist approach to arts education will also produce evergrowing numbers of people who are capable of understanding and enjoying individual art forms and will seek them out. Colleges and universities are not only a primary source of artists, but are also responsible for the genesis of many new audiences. Open arts programs will initiate also a much greater practicing of art in Michigan communities: increased participation in creative writing and craftsmanship, community theatres, music groups, and other organizations of practicing artists. This will in turn bring the arts even closer to the community, further enhance the quality of life in Michigan, and recruit yet more audiences.

Serving the Community

The outreach of Michigan's college arts departments hardly stops with more course offerings for nonarts majors. Numerous other innovative programs are in progress right now or are being contemplated for the future. Arts groups representing Michigan colleges and universities have presented their art in schools, churches, prisons, community centers, around the State, the country, and in a few cases around the world. They have performed on television, on radio, and on records.

A special emphasis has been placed in many schools on the communication of the arts to children. Many offer children's theatre and concerts. Some go into community schools for special performances or workshops with elementary and secondary students. University of Michigan architecture students are even responsible for helping to design playground equipment for use in community day-care centers. Competitions are sponsored by a number of schools for young artists and writers, and summer workshop sessions are held for high school students in several of the arts.

As further evidence of the spirit of sharing which characterizes many Michigan schools, architecture students working with local business people plan improvements in the appearance of downtown business districts and undertake extensive historical surveys of community buildings. Evening arts classes offered by a number of schools are open to all members of the community. Public lectures conducted by experts in a variety of arts fields are sponsored by some schools. College-sponsored art exhibits feature the work of community artists. Art exhibits and performances combine the talents of student and community artists. Notable in this last category is Ferris State College which invites community participation in its Choral Union, Festival Chorus, College-Community Summer Band, and its FSC Summer Theatre. Colleges are also involved in the production of local radio and television programs, and one even helped start a community radio project for neighborhood news and entertainment. The University of Michigan has, in addition to its other programs in the arts, a special Department of Cultural Activities which provides consultative services to community or citizens groups that want to establish small museums or art centers or produce arts festivals or street fairs. The department also coordinates the schedule of summer arts festivals throughout the State.

The most extensive and visible component of the outreach of Michigan colleges is their series of public performances and exhibits. These programs, from those by students to those by performers who have received recognition as the best in their fields, serve both community and students in two ways. They are educational because experience is surely the best teacher in the arts; they are entertaining, and enjoyable, and aesthetic experiences at best.

The public performance programs of Michigan's colleges and universities offer without doubt the greatest return for each tax dollar. In many areas of the State a college represents the only place for the community to experience high quality arts. Many areas would be left virtually without professional performances if not for college performance programs. In some parts of the State, colleges are almost solely responsible for keeping interest and participation in the arts alive. They have done this by offering programs of which, for public schools, an average of 73 percent are free and, for private schools, 89 percent are offered without charge. There is no question that college and university sponsored programs in the arts possess the greatest entertainment and cultural value in the State today.

The State's four-year institutions presented their arts programs to a combined total of 1,070,821 patrons in 1972-73. The private schools included in the survey (approximately half of the total that might be expected to have arts departments) reached an audience of another 156,675

patrons. An average of 89,236 patrons were admitted by each public school, and 15,667 by each private school. The numbers of patrons would unquestionably increase significantly if public awareness were augmented.

Public colleges admitted 726,626 patrons at no cost in 1972-73, an average of 60,602 per school. Three hundred forty-four thousand one hundred and ninety-five paid admissions were accumulated, an average of 28,634. Private schools averaged 8,700 free admissions and 7,000 paid. The totals here are for college and university-sponsored, student and faculty performances only, although these sometimes include guest professionals performing with student groups. The admission totals in this section do not include those for sports, rock concerts, commercial films offered by student organizations, or other "popular entertainment" offered by the schools or organizations within them. They also do not include large-drawing attractions such as university lecture-concert series. The inclusion of these would raise the totals substantially.

The variety of performances and exhibits offered by Michigan's four-year schools have guaranteed that no one is ever too far distant from any kind of arts performance. Student and faculty exhibits were held in all of the visual arts including sculpture, print-making, photography, ethnic art, and environmental art, as well as in the entire range of crafts. Music performances were given by bands, orchestras, chamber ensembles, and solo recitalists in all forms of "classical" music, opera, ethnic music, jazz, barbershop singing, electronic music, and music from all historical periods. Theatre departments presented drama, comedy, musicals, children's theatre, experimental theatre and mime, while dance departments offered performances and lecture-demonstrations in ballet, modern dance, and ethnic, and folk dance. Poetry readings and a variety of creative writing symposia were sponsored by many schools, and architecture lectures by a few. School-produced radio and television programs (not included in the audience totals) were presented on college-operated, public, and commercial radio and television stations, while film festivals offered classics and original works by student, faculty, and other film makers. In addition to these, college and university lecture-concert series presented numerous professional performers.

Aside from the value of these performance programs for audience members, they have special value for the students who participate in them. They provide students, and especially those who intend to become professionals in the arts, the opportunity to work under actual performance conditions before a real audience. In some cases (e.g. children's theatre and concerts), they also give students arts education challenging problems in using the arts for educational purposes. They give student and faculty performers, as well as the rest of the student body and faculty, a chance to become aware of a wide variety of artistic and aesthetic experiences, so that they may freely experiment and develop their tastes upon a well-informed base. In some instances they also supply creative artists within the university their only chance for performing or exhibiting their works under first-class conditions.

In these and other ways the four-year colleges and universities serve the community through far more than just on-campus education. The colleges represent the greatest gatherings of professionals in the arts. These artists

and arts program administrators have used their talents under college and university auspices to bring the arts to students and the community. This Committee recognizes the colleges and universities of the State as the centers of the arts and commends them on their efforts to increase public awareness, appreciation, and participation in the arts. For these reasons, the Committee recommends that close attention be given by the Legislature to funding colleges and universities for their arts programs. Every effort should be made to recognize the efficient and creative work done by our institutions of higher education in fulfilling their obligations to arts students, students in general, and the community at large, by supporting the arts programs of these schools.

The process of producing and maintaining programs for public viewing, as well as innovative educational programs for students, is an expensive proposition for Michigan's colleges and universities. To maintain a high level of programs additional costs are incurred in administration, faculty, equipment, space, production, and fees for guest artists. These costs are in many ways similar in kind to those undertaken by community arts organizations, and some of the same methods that community arts organizations use might be employed. The Michigan Council for the Arts, as one mutual source of assistance, has considered grant requests for these schools in the past. It should continue to give them an equal chance at receiving grant assistance based on the merit of their programs. The budget for the MCA should reflect Legislative awareness that the Council is partially underwriting college arts programs.

Unfortunately, with the exception of the granting of unlimited funding, there is no single solution that can be offered by any agency (government or otherwise) to meet all the needs of college arts programs. The suggestions made by the arts departments of the colleges in our survey for additions to their programs were for the most part clearly detailed and specifically need-oriented; the additions they would like to make arise from readily observable needs and the conditions they would like to remedy have been around at least long enough for the departments to have arrived at what seem to be carefully thought out and often creative solutions.

The alleviation of these problems will require different remedies in different dosages for each of the schools. Additional performance facilities are a must for the success of some endeavors, including the full success of some long-standing programs, but other schools indicate that ample facilities are available if only faculty could be hired. The needs of Michigan's college arts departments do fall into several broad categories. In different degrees and combinations, lack of administrative and teaching staff, space and other facilities, equipment, library holdings, and of course funds have generally plagued schools.

No blanket solution is easily available for the problems these schools face. The needs of each institution and the merits of its programs will have to be assessed individually. Colleges and universities, like many community arts organizations, earn or generate from contributions a significant part of their regular income. Arts departments especially have the potential for earning some of their income. Through arts presentations Michigan's public four-year colleges and universities (with the exception of Western Michigan University) produced a total earned income of $193,113 in 1972-73. The

bulk of this was from theatre performances, so the total could be increased meaningfully by charging admission for more performances in other categories. This would be done at the high cost of eliminating some of the public from performances, which represent one of the greatest public benefits of the colleges and universities in the State. This Committee believes that this is far too great a price to pay for minor relief to the State's funding of schools.

The ability and willingness of schools to seek out nonstate financial support can be seen in plans for a badly needed performing arts center at Michigan State University. Through its own considerable efforts MSU will raise about two-thirds of the cost of the center from private sources. The Committee recommends such efforts as soliciting funds from nonstate sources be looked upon as a demonstration of sincere belief in the quality and the necessity of a project, and should be favorably considered in any allocation. Colleges and universities and their arts departments should not be penalized for their efforts to raise funds from nonstate sources for arts-related projects.

Increased support and contributions might be expected to accrue from a greater visibility in college arts programs. As it is, except for the lecuture-concert series offerings, college arts presentations are very poorly publicized. Programs are there for the entire public almost every night of the school year, but only a small number of people are aware of them let alone persuaded of the value in attending. Private and corporate contributions in support of specific programs or series would surely increase if they were more widely known and demonstrably "successful" in terms of serving larger audiences. School performances given to miniscule audiences are a waste of a valuable resource. The Committee believes that public college and university departments that offer performances and exhibits that are open to the public should make greater efforts to stimulate public awareness. The funds allocated to Michigan's colleges and universities should reflect a serious legislative concern for giving them the financial capability and the mandate for making the benefits of college arts programs available to a wider public. The majority of schools in our survey indicated a desire to serve a large audience but also expressed an inability to do so without increased support from the Legislature. Only one respondent to the questionnaire expressed an unwillingness to consider public performances and audience building as necessary parts of a college arts program.

On the whole, suggestions for future programs (in the event funding, equipment, personnel, and space are available) included a significant recognition of community arts needs and a variety of plans to fill them. Several schools expressed a desire to increase their contact with public elementary and secondary schools by presenting children's concerts, specialized workshops, etc. Also proposed were the institution of children's and teens theatre companies, cable television systems for campus and surrounding communities, and wider cooperation with community people interested in the arts. Ideas for sharing the arts in Michigan also included touring student and/or faculty performing groups in children's theatre, music, dance, etc.; extension of school arts activities into the summer

months to accomodate the tourist trade; and increased circulation throughout the State of art exhibits by instate artists.

Proposals for development and expansion of existing programs (for example, additional studio courses; more courses for nonarts majors; the inclusion of summer sessions; courses in the history and development of black and other ethnic music and theatre; combined majors in business and the arts to prepare students for managements of arts councils, orchestras, and museums; the addition of masters programs; expanded extension classes for the general public; more artists in residencies; and visiting professorships) are complemented by ideas for unique, pace-setting programs that would benefit students, the arts, and communities, and put Michigan colleges in a position of leadership in arts education and community service in this country. Among these are ideas for:

Para-professional dance companies which would serve the pre-professional dance student in the same way that student orchestras and theatre companies serve music and threatre students. Such collegiate companies might also use talent from the community and could provide the community with regular dance performances of a high caliber.

Apprentice programs allowing students to work with practicing artists of high ability.

The establishment of a special program that would enable individual arts faculty members to serve as artists-in-residence to various business and industrial firms in Michigan. Each selected faculty person would work for a limited period on a part-time basis, and each participating corporation's financial contribution, in exchange for the service, would be used by the department involved for student scholarships and additional educational activities. With the increasing interest in the arts expressed by major American business and industrial corporations the time is now opportune for such a program to be developed, and chances are good to make it profitable to both the businesses and the college arts programs.

Professional dance companies supported by the State to fill the need for dance throughout the State. Residency programs using dance companies from out of the State are costly and have little carry-over value. Dance companies supported by the state would in the long run cost less, offer more frequent performances, provide companies with a vested interest in performing in the State, allow for follow-through, carry-over, and growth from year to year for the dance company, its programs, and the students it serves, and provide a place for developing dance performers rather than forcing them to go out of Michigan to pursue a professional career.

A program to train artists as members of teams to attach communications and environmental design problems.

SUMMARY

Michigan's four-year colleges and universities, both public and private, have the desire, the plans, and the experience to stimulate the State with hundreds of programs in the arts, all with a capacity to improve the quality

of life in Michigan. We are experiencing an interest by colleges in the condition and future of the communities that has never existed before. The arts programs of Michigan's institutions of higher education already represent a tremendous asset to the State. The suggestions for program expansion and innovation offered by the schools in this survey clearly show that a minimal increase in the State's investment in all our colleges and universities would reap enormous benefits. It is up to each legislator to inform him or herself of what those benefits would be, of how great a value they would be to his or her constituents, and to let this knowledge lead to appropriate support.

"In communities across the country," wrote Dr. Stewart Marsh, (dean emeritus of Los Angeles Valley College) in a recent issue of *P.T.A.*, "two-year junior colleges are flexing their muscles. They openly flout fast-rising enrollments, cockily boast of fresh and innovative teaching methods, and make themselves right at home in their own communities, daring older and traditionally self-assured four-year colleges to label them Dropout U anymore. In short, it looks like Junior is growing up."

Dr. Marsh's observations are directly applicable to Michigan's community colleges, which now account for 36.1 percent of college enrollment in the State. Community colleges, including Michigan's, have grown up, and they have grown up on their own terms. They have succeeded in maintaining their own dual nature as academic and community service institutions. In doing so they have also increased both their enrollments and the respect they earn from communities and larger four-year institutions. The following is a summary of the findings of the Committee's Community College Survey, to which 27 of Michigan's 29 two-year public colleges responded.

Sixty percent of the students enrolled in Michigan's community colleges are taking an "academic" course of study. At least half of these can be expected to transfer to four-year schools, according to Dr. Robert Cahow, Secretary of the Michigan Community College Association. This means that at least one-ninth of the students getting a four-year college education in Michigan attend community colleges for the first two years and are subject to the same needs as the freshmen and sophomores already in four-year schools. While the academic needs of community college students are probably being adequately met, their arts needs are being taken care of at a level considerably lower than that of four-year institutions.

A wide selection of arts courses are available at Michigan's community colleges (see Figures 1-4), but a lack of physical facilities has limited total enrollment in arts courses. Sixty-three percent of the community colleges in our survey report that less than 5 percent of their student population is taking classes in visual arts, 81 percent report less than 5 percent enrollment in music classes, 88 percent report less than 5 percent in theatre classes, and 91 percent report less than 5 percent in dance classes. This compares to public four-year colleges in Michigan having an average enrollment in arts classes of 25 percent of their student bodies. Private four-year schools have 31 percent enrollment in arts classes.

Many community colleges indicate that their arts programs are expanding, despite currently small enrollments. Sixty-three percent of the schools have expanding visual arts programs, 62 percent expanding music programs, 62 percent expanding theatre and performing arts programs, and 22 percent expanding dance programs. The reasons most often given for these expansions were "growing demand" and "more student interest". A lack of physical facilities, unfortunately, has stood squarely in the way of any rapid or extensive growth of community college arts programs and will apparently continue to do so without some sort of special assistance. Sixty-three percent of the schools said that a lack of space is the greatest problem

facing their visual arts programs. Seventy-one percent reported that additional facilities are necessary for the proper functioning of their present visual arts programs, and 42 percent indicated that more equipment is needed. Forty-one percent of the schools listed a lack of general facilities as the greatest problem facing their music programs. Forty-one percent indicated that additional music facilities are necessary; 41 percent reported that more music equipment is necessary; and 41 percent listed more musical instruments as a necessity for maintaining only their present music programs. Fifty-two percent of the schools reported that a lack of space was the most serious problem facing their theatre/performing arts programs, and 48 percent listed additional facilities as being necessary to their proper functioning. Sixty-two percent of the respondents indicated that a lack of general facilities is the most serious problem facing their dance programs.

The 40 percent of Michigan community college students who are not taking academic courses, as well as a portion of those who are, will not go on to four-year schools. They may be students enrolled in technical or professional programs or perhaps people from the community just seeking to expand their intellectual or technical horizons. Community colleges have, since their inception, provided the 65 percent or so of their students who do not go on to four-year schools, as well as members of the communities with the unique opportunity of taking only one, a few, or as many classes in the arts as were available without necessarily becoming enmeshed in a regular academic program. They have in this way made a respectable beginning towards meeting the needs of people to pursue a new interest in one of the arts or to advance in an old one. The list of class offerings available at Michigan's community colleges indicates another area in which they are doing in kind an excellent job of serving some of the arts needs of the community. The colleges themselves readily admit, however, that they are unable to do the job, in degree, that is necessary to fully accommodate those needs. Only 41 percent report that they are meeting community needs with their visual arts programs; 48 percent with their music programs; 18 percent with their theatre/performing arts programs; and 26 percent with their dance programs. The reason is not surprising. Ninety-five percent of the schools responding to the questionnaire reported that a lack of facilities again was the reason for their inability to meet community demands for their visual arts program. Fifty-four percent indicated that a lack of facilities was hampering the meeting of community needs by their music programs, 74 percent by their theatre/performing arts programs, and 82 percent by their dance programs.

The ubiquitous "lack of facilities" response leaves no doubt about the principle problem facing these institutions. This Committee recommends that the Legislature carefully consider the nature of community colleges, their role in the community and its importance, and the reason for their inability to serve fully community needs in the area of the arts. The Committee further recommends that the Legislature do all that it can to assist community colleges in the State to overcome the limitations of inadequate facilities, so that they can better achieve their purpose as community colleges and serve the people more fully in the arts.

Michigan Community College Visual Arts Courses

Course	No. taught as specialized courses	No. taught as part of other courses
Art appreciation/history	24	4
Painting	28	7
Drawing	26	8
Ceramics	20	3
Sculpture	17	4
Printing/graphics	14	3
Metalcraft/jewelry	10	1
Weaving and textiles	4	1
Photography	14	2
Cinematography	5	1
Woodcarving	1	0
Design	24	4
Art education	13	5
Other	18	0

Figure 1

Michigan Community College Music Courses

Course	No. taught as specialized courses	No. taught as part of other courses
Music appreciation/history	27	1
Arranging/composing	2	1
Piano/keyboards	16	2
Guitar	2	0
Reading music	1	2
Music theory	19	3
Orchestra	7	0
Stage band	11	0
Concert band	15	0
Marching band	1	0
Glee club	4	0
Contemporary music	2	0
Jazz	3	0
Individual voice	13	3
Music education	17	0

Figure 2

Michigan Community College Theatre Courses

Course	No. taught as specialized courses	No. taught as part of other courses
Stagecraft	7	20
Acting	12	15
Directing/producing	4	9
Interpretive reading	15	1
History of theatre	10	6
Other	5	5

Figure 3

Michigan Community College Dance Courses

Course	No. taught as specialized course	No. taught as part of other course
Social dance	6	3
Folk dance	9	7
Ballet	3	0
Modern dance	13	2
Other	4	4

Figure 4

THE APPENDICES

APPENDIX A

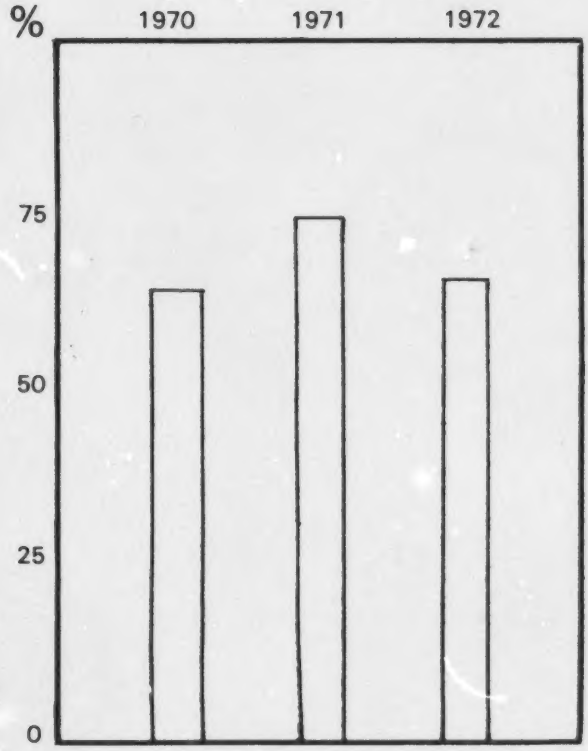
Community Arts Organizations

Nonprofit Community Arts Organizations Participating in the Survey

Ella Sharpe Museum Assn. of Jackson
Cranbrook Academy of Art/Art Museum
Midland Center for the Arts
Detroit Metropolitan Black Arts
Twin Cities Symphony Orchestra
Warren Cultural Commission
Mount Clemens Symphony Orchestra Assn.
The Christopher Ballet
Allied Artists Assn. of America
The American Black Artist
Ann Arbor Community Park Program
Ann Arbor Civic Theatre
Ann Arbor Art Assn.
Bay County Historical Society
Berrien County Historical Commission
Center Symphony Orchestra
Battle Creek Symphony Orchestra
Chamber Music Society of Kalamazoo
Charlton Park Village & Museum
Interlochen Center for the Arts/National Music Camp/
Interlochen Arts Academy
Community Theatre Assn. of Michigan
The Common Ground of the Arts
Detroit Community Music School
Dearborn Orchestral Society
Detroit Historical Museum
Detroit Science Center
The Edison Institute
The Flint Institute of Music
Fort St. Joseph Museum and Historical Assn.
Heritage Hill Foundation
Holland Community Theatre
Hope Church School of Music
Grand Rapids Symphony Society
Grand Rapids Public Museum
Grand Rapids Civic Theatre
Kalamazoo Institute of Art
Historical Society of Michigan
Kalamazoo Symphony Society

Kalamazoo Public Museum
Kalamazoo Junior Symphony Orchestra
Leila Arboretum
Lansing Symphony Association
Marshall Historical Society
Manistee Civic Players
Marquette County Historical Society
Monroe County Historical Commission
Netherlands Museum
Northwestern Michigan Symphony Society
Oakland County Pioneer & Historical Society
Oak Park Symphony Assn.
Pontiac Creative Arts Center
Plymouth Symphony Society
Saginaw Town Hall
Grosse Pointe Theatre
Saginaw Symphony Orchestra
Stagecrafters
St. Joseph Art Assn.
Theatre Guild of Livonia-Redford
Birmingham Village Players
Wyandotte Community Theatre
Your Heritage House
Young Audiences—Michigan Chapter
Scarab Club of Detroit
Dearborn Historical Museum
Windmill Island
Greater Grand Rapids Arts Council
Dearborn Civic Theatre
Battle Creek Civic Theatre
Alpena Community Concert Assn.
Alpena Civic Theatre
Alfred P. Sloan, Jr. Museum
The Art Center of Mt. Clemens
Blue Lake Fine Arts Camp
Boarshead Players
Detroit Children's Museum
Chamber Music Society of Detroit
Community Circle Players
Concept East Theatre
Detroit Adventure
Detroit Assn. for the Performing Arts
Detroit Chapter #1 of S.P.E.B.S.S.A.
Detroit Concert Band
Michigan Opera Theatre
Detroit Historical Society
Detroit Repertory Theatre

Detroit Symphony Orchestra
Detroit Women's Symphony Society
Farmington Players
Fernwood, Inc.
Flint Institute of Arts
Frankenmuth Historical Assn. & Museum
Grand Rapids Art Museum
The Hackley Art Gallery
Houghton County Historical Museum
Jackson Civic Theatre
Kalamazoo Nature Center
Kenneth Jewell Chorale
Lansing Civic Player Guild
Lansing Community Art Gallery
Le Saulte De Sainte Marie Historical Society
Mackinaw Island State Park Commission—Historic Projects Div.
Manistee County Historical Museum
Metropolitan Arts Complex
Port Huron Museum of the Arts and History
Muskegon County Museum
Player de Noc
Michigan Youth Symphony
The Potters Guild
Roger B. Chafee Planetarium
Saginaw Art Museum
Save Orchestra Hall
The Art School of the Society of Arts and Crafts
St. Dunstan's Guild of Cranbrook
Port Huron Little Theatre
Suitcase Theatre
Traverse City Civic Players
West Shore Symphony Orchestra
Detroit Metropolitan Theatre Council
Cranbrook Institute of Science
Detroit Institute of Art
Livonia Youth Symphony Society
Shiawassee Arts Council
Battle Creek Community United Arts Council
Cheboygan Area Arts Council
Metropolitan Lansing Fine Arts Council
Cadillac Area Council for the Arts
Port City Playhouse
Thunder Bay Arts Council
Music Hall Center for the Performing Arts
Meadowbrook Theatre
Meadowbrook Music Festival
Blouford Nature Center



% OF MICHIGAN COMMUNITY ARTS ORGANIZATIONS HAVING DEFICITS

Figure 2

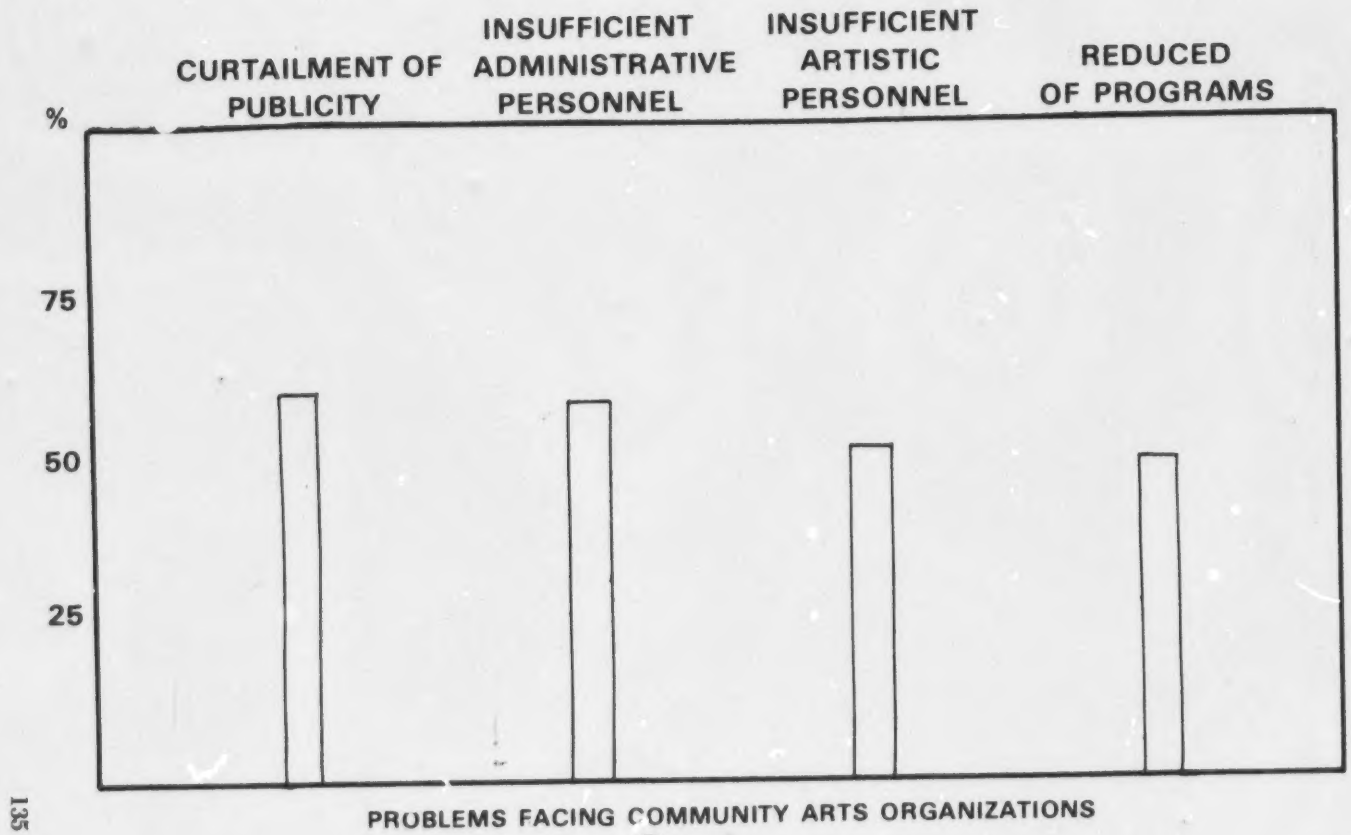
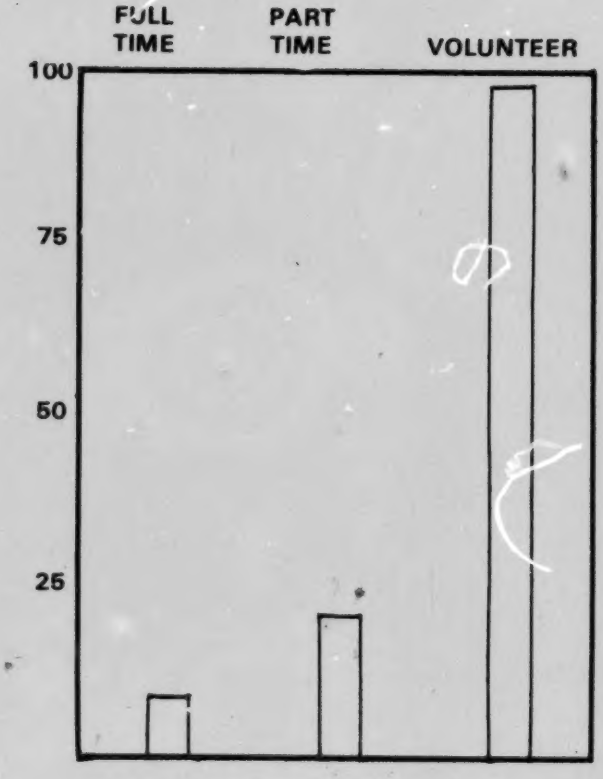
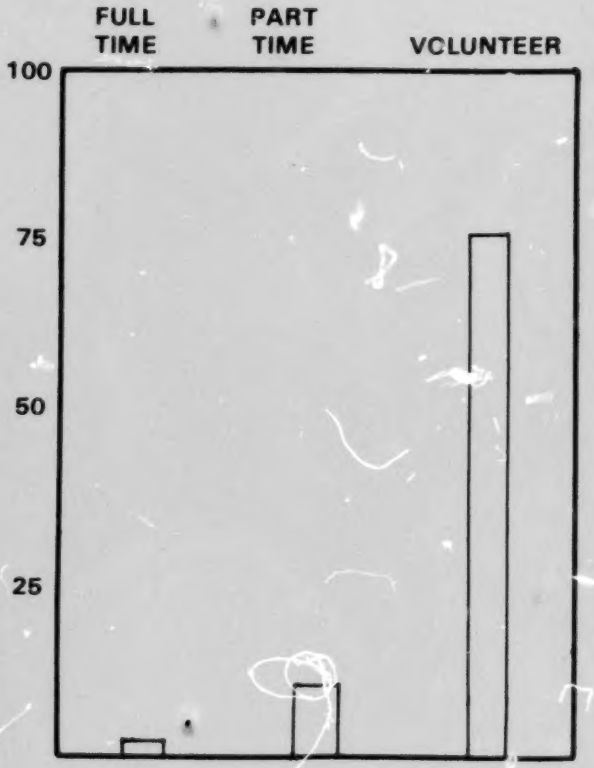

CURTAILMENT OF PUBLICITY
INSUFFICIENT ADMINISTRATIVE PERSONNEL
INSUFFICIENT ARTISTIC PERSONNEL
REDUCED OF PROGRAMS
%
75
50
25
PROBLEMS FACING COMMUNITY ARTS ORGANIZATIONS

Figure 3



TOTAL POPULATION



BUDGETS UNDER $100,000

BREAKDOWN OF ARTS EMPLOYEES

Figure 4

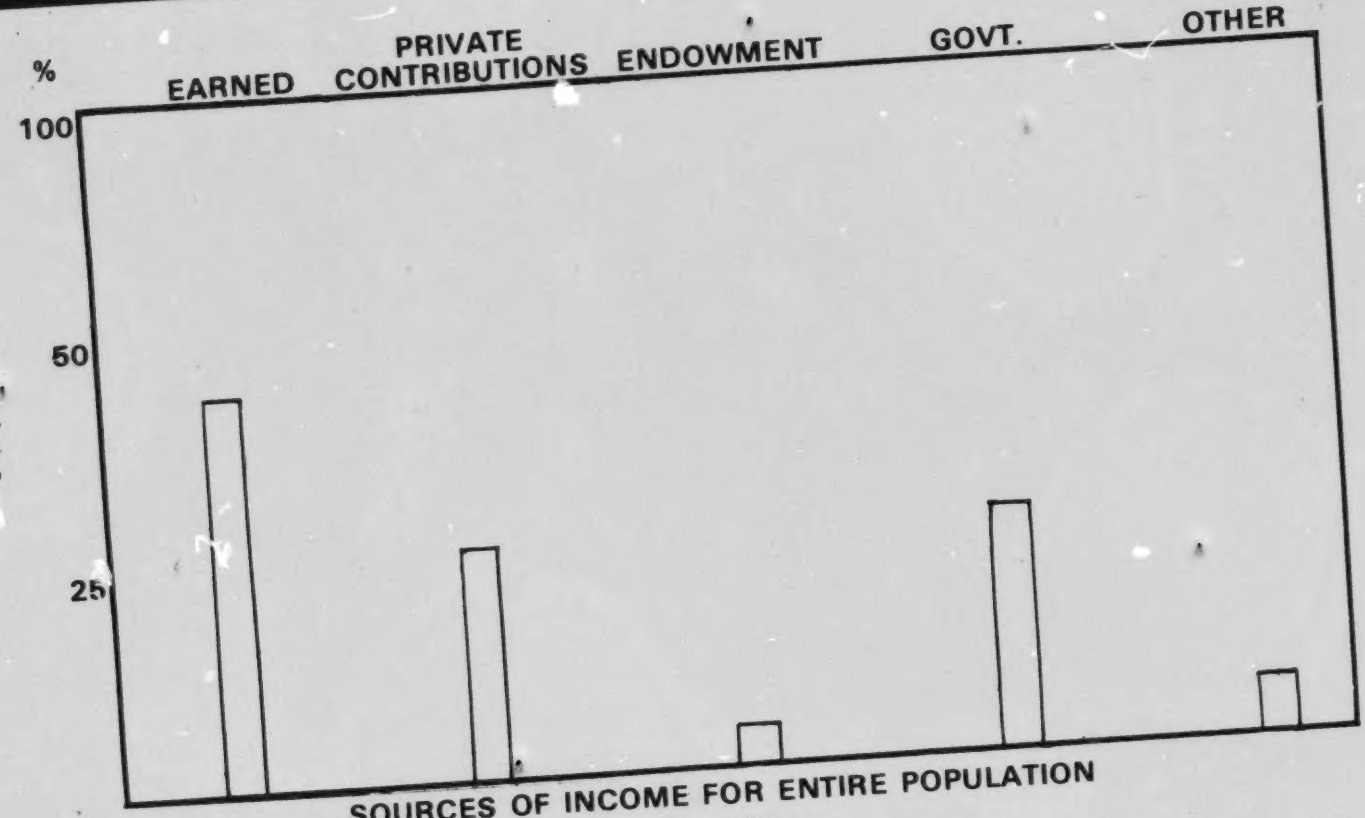
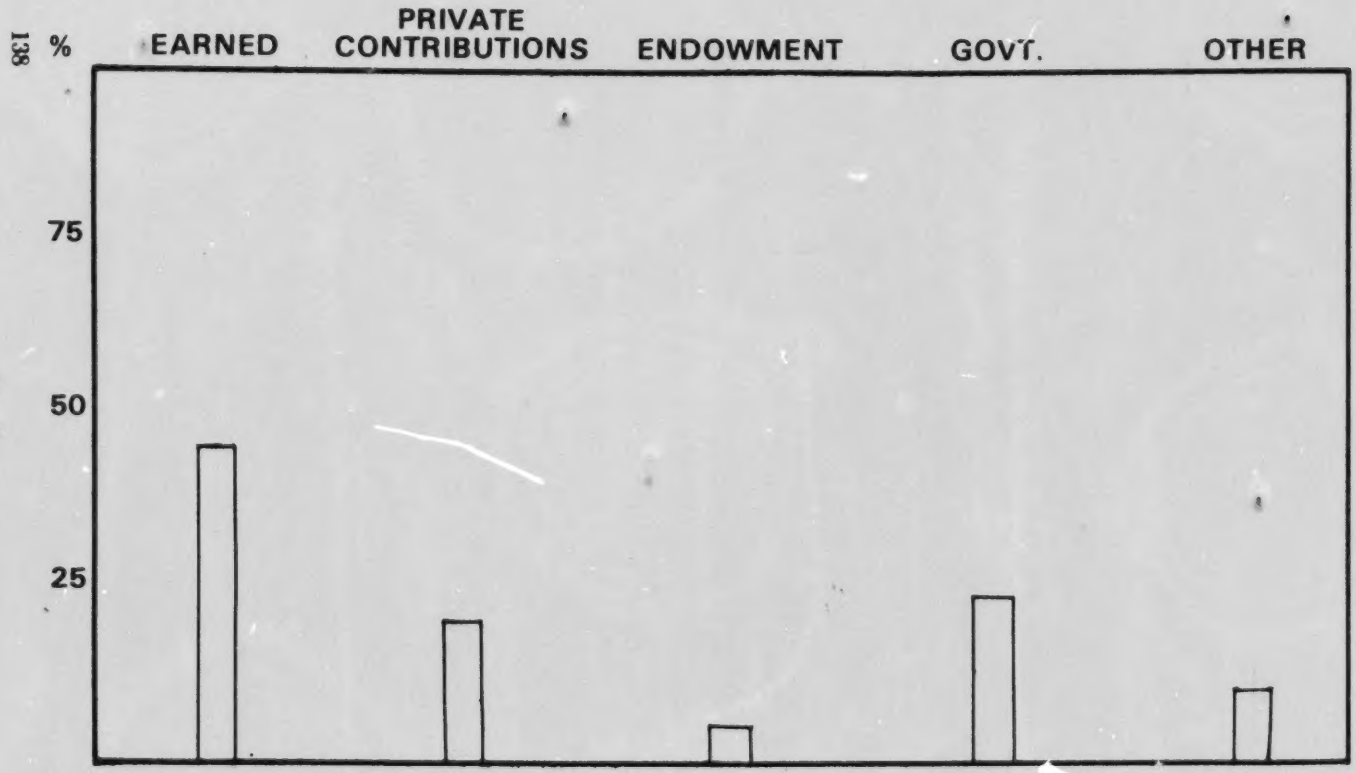

%
EARNED
PRIVATE CONTRIBUTIONS
ENDOWMENT
GOVT.
OTHER
100
50
25
SOURCES OF INCOME FOR ENTIRE POPULATION

Figure 5a



SOURCES OF INCOME FOR ORGANIZATIONS WITH BUDGETS UNDER $100,000

Figure 5b

AREA	% OF PATRONS	% OF TOTAL GOVT. AID
1.	56%	83%
2.	2%	2%
3.	25%	13%
4.	2%	less than 1%
5.	6%	less than 1%
6.	less than 1%	less than 1%
7.	9%	1%

Figure 6

	PERFORMING		VISUAL		HUMANITIES		MULTI-ARTS		ARTS SCHOOLS	
	97	132	97	132	97	132	97	132	97	132
Average Income	22,933	114,622	40,423	500,841	34,284	126,747	22,741	101,470	28.249	745,079
Average Govt. Income	4,231	12,576	5,121	145,176	18,451	61,816	6,541	29,961	2,250	10,798
Govt. % of Income	19%	9%	13%	29%	54%	48%	29%	29%	8%	2%
Total Patrons	565,390	1,491,835	118,458	1,157,892	333,872	1,794,720	96,768	411,664	875	85,869
Paying	240,620	916,135	672	432,102	215,386	783,770	35,988	224,592	175	54,334
Nonpaying	324,770	575,700	118,130	725,790	118,496	1,010,950	60,780	187,072	700	31,535

Figure 7

APPENDIX B

The Public School Surveys: Questionnaire Design and Methodology

QUESTIONNAIRE DESIGN

Both the elementary and secondary questionnaires were devised with consultation from representatives of the Michigan Art Education Association, The Michigan Music Education Association, The Dance Division of the American Association for Health, Physical Education and Recreation, The Art Education Directors of Michigan, The Dance Advisory Panel for the Michigan Council for the Arts and Co So Affiliates of the Michigan Education Association. Don Cushman, Professor of Communications at Michigan State University gave consultation on questionnaire design. The following documents served as references: *A Survey of the Status of Theatre in United States High Schools* by Joseph L. Peluso, November 1970, *Music in Michigan Schools* by Dr. Emil A. Holtz, June 1969, *Music and Art in the Public Schools* by the Research Division of the National Education Association, August 1963, the *Status of Art in Pennsylvania's Public Schools* by the Pennsylvania Department of Education, 1970, and *A Survey to Assess the Status of Art Education in the Public Schools of the State Of Michigan* by Vincent McPharlin, October, 1973.

THE ELEMENTARY QUESTIONNAIRE

The elementary questionnaire deals with two school levels: elementary, and intermediate which includes middle school and junior high school, spanning grades 1 through 9. Though the same questionnaire was used to survey the elementary and intermediate schools the analysis of the data was considered separately. The survey did not deal with kindergarten due to the differences in structure from the rest of the elementary grades. The four page questionnaire was sent to the principal administrators in each school building and they were instructed to complete them with the assistance of those teachers or supervisors who were involved in fine art programs.

THE SECONDARY SCHOOL QUESTIONNAIRE

The secondary questionnaire was divided into five parts. The first section went to the principal or chief administrator of the school and dealt with questions concerning administrative priorities and school policy. The remaining four sections, Art, Music, Dance and Drama went to their various departments to be filled out either by the teacher or supervisor of the curriculum. These sections dealt with more specific information such as course offerings, equipment, facilities, teacher qualifications, etc.

The questionnaire included grades 7 through 12. The overlapping of grades with the elementary questionnaire was unavoidable due to the fact that there are ambiguities in educational terminology and great variation in grade structures at the building level. Schools were classified "elementary", "intermediate" or "secondary" according to the way they filed their grade classification with the State Board of Education.

DEFINITIONS

Because definitions of what is adequate or sufficient may differ drastically from school to school, both questionnaires dealt with many questions in a subjective manner. Principals and teachers were asked to give their opinion on the "adequacy" and "sufficiency" of space, equipment, facilities and supplies. Respondents were also allowed to relate subjectively in describing problems within their fine arts programs.

The respondents were asked to define the six fine arts disciplines dealt with in the questionnaire as follows:

ART as - that part of the school program that involves the production of and appreciation of works of art that reflect the culture of past and present. Those areas that are considered art include drawing, painting, sculpture, and such crafts that follow the criteria set by the Michigan Department of Education performance objectives for art education.

GENERAL MUSIC as - that music offering that is basically non-performance oriented. A general music course would include some singing, music theory, history and music listening.

VOCAL MUSIC as - performance oriented including choral groups, glee clubs, small ensembles as well as others.

INSTRUMENTAL MUSIC as - any instruction in a musical instrument and performance groups including orchestras, bands, small ensembles, etc.

DRAMA/PERFORMING ARTS as - that part of the curriculum that deals with theatre arts, play production and interpretive reading (excluding speech, debate, and related activities).

DANCE as - that part of the curriculum that deals with movement used creatively for the purpose of experiencing and expressing and the acquisition of insight about movement and dance as art.

SAMPLING METHODOLOGY

There are approximately 4,800 schools in Michigan in almost 700 districts. A sample mailing list representative of all Michigan schools was devised with the assistance of Bob Huyser of Research, Evaluation, and Assessment Services and Fayze Jabara and Bob Witte of Data Processing both divisions of the Michigan Department of Education. Three criteria were taken into consideration in the drawing of the sample; district size, grade classification and geographic location. The Board of Education uses the following breakdown of grade classifications:

A - Elementary
B - Junior High
C - High Schools
D - Middle Schools
E - Junior Senior High Schools

In drawing the sample the above five catagories were broken down into the following three classifications:

Elementary Schools	- A
Intermediate	- B and D
Secondary Schools	- C and E

District size was also divided into three classifications:

Small	- under 3,000
Medium	- 3,000 - 9,999
Large	- 10,000 and above

Using proportional allocation of plus or minus 5 percent accuracy of row and column percentages, and oversampling where necessary to insure at least plus or minus 10 percent accuracy of cell percentages, 469 elementary, 152 intermediate and 148 secondary schools were selected. (No allowance has been made for nonresponse in as much as increasing sample size does not effectively compensate for nonresponse.)

		Grade Level			
		A	B	C	Row Sums
District Size	1	165	52× (37)	42× (19)	259
	2	165	51× (34)	48× (26)	264
	3	139	49× (28)	58	246
Column sums		469	152	148	

x - Sample size increased above level required by proportional allocation to insure plus or minus 10 percent accuracy of cell percentages. () Sample size by proportional allocation where oversampling was not used. This breakdown was drawn from Educational Assessment and District Enrollment in Michigan.

Three hundred ten or 66 percent of the elementary schools surveyed returned completed questionnaires. One hundred twenty one or 80 percent of the intermediate schools and 130 or 90 percent of the secondary schools surveyed returned completed questionnaires. The following is a breakdown of that return:

	Elementary	Inter-mediate	Secondary	Total
Large districts	110	33	34	177
Medium districts	106	44	45	195
Small districts	94	44	51	189
	310 66%	121 80%	130 90%	

STATE OF MICHIGAN
JOINT LEGISLATIVE COMMITTEE ON THE ARTS
P.O. BOX 340
LANSING, MICHIGAN 48903

SEN. JACK FAXON, CHAIRMAN
SEN. WILLIAM BALLENGER
SEN. DAVID A. PLAWECKI
SEN. CARL D. PURSELL
REP. WILLIAM R. BRYANT, JR.
REP. LOUIS K. CRAMTON
REP. H. LYNN JONDAHL
REP. EARL E. NELSON

January, 1974

Dear Principal:

You have been selected as part of a representative sample to participate in this survey to assess the status of fine arts education in Michigan's elementary and secondary schools. The Joint Legislative Committee on the Arts, in an effort to provide pertinent information to the Legislature, is conducting this study to ascertain the need to aid schools in instituting higher quality programs and to change the trend of educational programming in the field of fine arts.

Administrators are urged to fill out this questionnaire with the assistance of those teachers involved in the fine arts at your school as completely and quickly as possible. If we are to get an accurate picture, it is important that all schools reply no matter how limited their programs.

The survey has been prepared in cooperation with the Department of Research, Evaluation and Assessment Services and Data Processing and has been sent out to approximately twenty percent of Michigan's public schools. Equal distribution has been accounted for on the bases of district size (small, medium and large) and grade level (elementary, middle school and junior high and senior high). Because there are relatively few schools that fall into each category, a high percent of return is essential to making a valid report.

A final evaluation of the survey will be compiled in the spring presenting all data so that no particular school, principal or teacher will be singled out. If you would like a copy of the report or need assistance in completing the questionnaire, please contact Beverly Farrand (Special Counsel) at the above address or (517) 373-7883.

Your cooperation and assistance in this most important matter will be sincerely appreciated.

Sincerely,

Jack Faxon

Jack Faxon
Chairman

ELEMENTARY AND INTERMEDIATE SCHOOL QUESTIONNAIRE

a. Name of principal: (please print) _____

b. School telephone number: _____

c. Give the approximate enrollment for each elementary, middle or junior high school grade included in your school:

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____ 9 _____

d. Would you like legislation to financially aid fine arts education?

Yes _____ No _____

e. Would you like legislation to offer curricular aid to fine arts education?

Yes _____ No _____

f. Does your school have access to fine arts courses during the school day at an academic interest center supported by local or district funds?

Yes _____ No _____

g. Check the following fine arts programs that are included in your school curriculum and give the grade level at which the program begins:

	Beginning grade level
_____ Art	_____
_____ General Music (nonperformance)	_____
_____ Vocal Music (performance oriented)	_____
_____ Instrumental Music	_____
_____ Dance	_____
_____ Drama	_____

h. Are all students in the grades where the program is offered required to participate in the following disciplines? If not, what percentage do participate?

	Yes	No	Percentage
Art	_____	_____	_____
General Music	_____	_____	_____
Vocal Music	_____	_____	_____
Instrumental Music	_____	_____	_____
Dance	_____	_____	_____
Drama	_____	_____	_____

i. When there is a budget cutback are all school programs cut across the board?

Yes _____ No _____

j. If not, what priority do the following fine arts programs have when there is a budget cutback in comparison with major academic disciplines such as Science, Reading, Math or Social Studies?

	Lower than Major Academic Disciplines	Equal to M.A.D.	Higher than M.A.D.
Art	_____	_____	_____
General Music	_____	_____	_____
Vocal Music	_____	_____	_____
Instrumental Music	_____	_____	_____
Dance	_____	_____	_____
Drama	_____	_____	_____

k. Is your school receiving federal funds or foundation grants for any of your fine arts programs?

Yes _____ No _____

l. If so, list from whom, the nature of the grant and the amount of money allocated:

_____

_____

_____

m. Have any of your fine arts programs expanded or contracted in the last five years?

a. Art

_____ Expanded
_____ No Change
_____ Contracted

Primary reason for the above: _____

b. Music

_____ Expanded
_____ No Change
_____ Contracted

Primary reason for the above: _____

c. Dance

_____ Expanded
_____ No Change
_____ Contracted

Primary reason for the above: _____

d. Drama

_____ Expanded
_____ No Change
_____ Contracted

Primary reason for the above: _____

n. Who teaches Art, Music, Dance and Drama in each grade? (Please use the following code that best describes the teacher. If a combination of teachers teach a given subject, for example a classroom teacher plus an art specialist, please include both code letters in the appropriate space (Example - art - A + E)

A. Classroom Teacher
B. Vocal Specialist
C. Instrumental Specialist
D. General Music Specialist
E. Art Specialist
F. Drama Specialist
G. English Specialist
H. Physical Education Specialist
I. Dance Specialist
J. Other_____

Art	1___	2___	3___	4___	5___	6___	7___	8___	9___
General Music	1___	2___	3___	4___	5___	6___	7___	8___	9___
Vocal Music	1___	2___	3___	4___	5___	6___	7___	8___	9___
Instrumental Music	1___	2___	3___	4___	5___	6___	7___	8___	9___
Dance	1___	2___	3___	4___	5___	6___	7___	8___	9___
Drama	1___	2___	3___	4___	5___	6___	7___	8___	9___

o. Is the ability to teach art, music, dance or drama required as a condition of employment of the classroom teacher:

	Yes	No
Art	_____	_____
Music	_____	_____
Dance	_____	_____
Drama	_____	_____

p. Have the classroom teachers in your school had an opportunity within the past two years to participate in workshops and inservice training programs in any of the following areas of fine arts that would help them become more skilled in these subjects?

	Yes	No
Art	_____	_____
Music	_____	_____
Dance	_____	_____
Drama	_____	_____

q. Do any of your fine arts specialists serve more than one school? If yes, give the maximum number of schools served by any one teacher:

	Yes	No	
Art	____	____	____
General Music	____	____	____
Vocal Music	____	____	____
Instrumental Music	____	____	____
Dance	____	____	____
Drama	____	____	____

r. Check the average student load your fine arts teachers have per week. If a teacher teaches at more than one school, figure for the total number of students seen at all schools.

	Under 300	300-400	401-500	501-600	601-700	Over 700
Art	____	____	____	____	____	____
General Music	____	____	____	____	____	____
Vocal Music	____	____	____	____	____	____
Instrumental Music	____	____	____	____	____	____
Dance	____	____	____	____	____	____
Drama	____	____	____	____	____	____

s. What is the average classroom size in your fine arts courses?

	Under 20	20-25	26-30	31-35	36-40	Over 40
Art	____	____	____	____	____	____
General Music	____	____	____	____	____	____
Vocal Music	____	____	____	____	____	____
Instrumental Music	____	____	____	____	____	____
Dance	____	____	____	____	____	____
Drama	____	____	____	____	____	____

t. Approximately what percentage of the school week is devoted to the following disciplines. (Mark T if the amount of time spent on the subject is left up to the teachers discretion). If the subject is offered as an after-school activity, please check the appropriate space.

	Percentage of School Week	After-School Activity
Art	____	____
General Music	____	____
Vocal Music	____	____
Instrumental Music	____	____
Dance	____	____
Drama	____	____
Reading	____	____
Math	____	____
Science	____	____
Physical Education	____	____

u. Check how many times a week children in your school have an opportunity for the following fine arts experiences:

	Less than Once a Week	1	2	3	4	5	More Than 5
Art	____	____	____	____	____	____	____
Music	____	____	____	____	____	____	____
Dance	____	____	____	____	____	____	____
Drama	____	____	____	____	____	____	____

v. Check the following areas where sufficient library facilities and resource materials are available:

_____ Art
_____ Music
_____ Dance
_____ Drama

w. How many specialized rooms does your school have available for instruction in the following areas?

_____ Art
_____ General Music
_____ Vocal Music
_____ Instrumental Music

x. Where is dance taught?

_____ Gym
_____ Specialized Dance Room
_____ Classroom
_____ Other _____

y. Check the facilities that your school provides for Drama instruction and/or performances.

_____ Auditorium
_____ Combination Gym and Auditorium
_____ Civic Auditorium
_____ Cafeteria
_____ Other _____

z. Do you have an adequate performance facility?

Yes _____ No _____

aa. Check the type of stage that your school uses:

_____ Proscenium or Traditional
_____ Temporary Platform
_____ Arena or Central
_____ Other _____

bb. Do you have sufficient space for instruction in the following areas?

_____ Art
_____ General Music
_____ Vocal Music
_____ Instrumental Music
_____ Dance
_____ Drama

cc. Do you provide school owned orchestra and band instruments?

_____ Yes
_____ No
_____ Yes, but not in sufficient quantity.

dd. Does your school have sufficient equipment for:

_____ Art instruction
_____ General Music instruction
_____ Vocal Music instruction
_____ Instrumental Music instruction
_____ Dance instruction
_____ Drama instruction

ee. List the cultural or performance activities that your school presents to the general public that are supported by public school funds:

_____

_____

_____

ff. List any cultural activities that are supported by public school funds that are provided for your students:

_____

_____

_____

gg. Write a short comparison between your fine arts programs and any other portion of your curriculum that would be revealing of the status of fine arts education at your school:

_____

_____

_____

hh. Given your present fine arts programs, what additional resources, curriculum and equipment do you believe are:

Necessary: _____

_____

Desirable: _____

_____

ii. Are there any portions of your current fine arts curriculum that could be eliminated?

_____

_____

jj. Would you provide a short description of the most serious problem in your fine arts program:

_____

_____

STATE OF MICHIGAN
JOINT LEGISLATIVE COMMITTEE ON THE ARTS
P.O. BOX 340
LANSING, MICHIGAN 48903

SEN. JACK FAXON, CHAIRMAN
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REP. WILLIAM R. BRYANT, JR.
REP. LOUIS K. CRAMTON
REP. H. LYNN JONDAHL
REP. EARL E. NELSON

February 1974

Dear Secondary School Principal:

This package contains an important questionnaire that has been compiled by the Joint Legislative Committee on the Arts to survey the status of fine arts education in the public schools. The Michigan House of Representatives and Senate will use this information in determining how much money should be spent on fine arts education in Michigan.

The questionnaire is divided into five sections. The first part is to be filled out by the principal of the school. The remaining four parts should be distributed among and completed by the teachers or administrators most responsible for each of the four disciplines: Art, Music, Dance and Drama/Performing Arts. Be sure it is filled out completely and in detail and ALL FIVE SECTIONS ARE RETURNED TOGETHER. If we are to get an accurate picture, it is important that all schools reply no matter how limited their programs.

The survey is being conducted in cooperation with the Department of Research, Evaluation and Assessment Services, and Data Processing with representation from the Michigan Art Education Association, The Michigan Music Education Association, The Michigan School Band and Orchestra Association, The Michigan Speech Association, The Dance Division of the American Association for Health, Physical Education and Recreation, The Art Education Directors of Michigan, The Dance Advisory panel for the Michigan Council for the Arts and Co So Affiliates of the Michigan Education Association.

A final evaluation of the survey will be compiled in the spring, presenting all data so that no particular school, principal or teacher will be singled out. If you would like a copy of the report or need assistance in completing the questionnaire please contact Beverly Farrand (Special Counsel) at the above address or (517) 373-7888. All five sections should be returned together in the enclosed reply envelope no later than February 28th.

Your school has been randomly selected to participate in this survey and your cooperation is essential if the Committee is to obtain enough data to make an accurate report to the Legislature on the status of fine arts programs in Michigan's public schools.

Sincerely,

Jack Faxon

Jack Faxon, Chairman
STATE SENATOR

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SECONDARY SCHOOL FINE ARTS QUESTIONNAIRE

a. Name of principal: (please print) _____

b. School telephone number: _____

c. Give the approximate enrollment for each secondary school grade included in your school:

7 _____ 8 _____ 9 _____ 10 _____ 11 _____ 12 _____

d. Would you like legislation to financially aid fine arts education?

Yes _____ No _____

e. Would you like legislation to offer curricular aid to fine arts education?

Yes _____ No _____

f. Does your school have access to fine arts courses during the school day at an academic interest center supported by local or district funds?

Yes _____ No _____

g. Check the following fine arts programs that are included in your school curriculum:

_____ Art
_____ General Music (nonperformance)
_____ Vocal Music (performance oriented)
_____ Instrumental Music
_____ Dance
_____ Drama

h. When there is a budget cutback are all school programs cut across the board?

Yes _____ No _____

i. If not, what priority do the following fine arts programs have when there is a budget cutback in comparison with major academic disciplines such as Science, Math or English?

	Lower than Major Academic Disciplines (M.A.D.)	Equal to M.A.D.	Higher than M.A.D.
Art	_____	_____	_____
General Music	_____	_____	_____
Vocal Music	_____	_____	_____
Instrumental Music	_____	_____	_____
Dance	_____	_____	_____
Drama	_____	_____	_____

j. Is your school receiving federal funds or foundation grants for any of your fine arts programs?

Yes _____ No _____

k. If so, list from whom, the nature of the grant and the amount of money allocated:

_____
_____
_____

l. Is equal credit given to courses in the following fine arts programs as to major academic disciplines such as Science, Math or English?

	No Credit	Less Credit	Equal Credit	More Credit
Art	_____	_____	_____	_____
General Music	_____	_____	_____	_____
Vocal Music	_____	_____	_____	_____
Instrumental Music	_____	_____	_____	_____
Dance	_____	_____	_____	_____
Drama	_____	_____	_____	_____

m. Check the programs where some instruction is REQUIRED of every student for graduation.

_____ Art
_____ Music
_____ Dance
_____ Drama
_____ A combination of any of the above

n. If you checked any fine arts as being required for graduation in letter m, list the number of 1/2 year courses that are required:

_____ Art
_____ Music
_____ Dance
_____ Drama
_____ A combination of any of the above

o. Check the approximate percentage of your 1974 graduates that will have taken one year or more in the following areas:

	0	1-25%	26-50%	51-75%	76-99%	100%
Art	_____	_____	_____	_____	_____	_____
Music	_____	_____	_____	_____	_____	_____
Dance	_____	_____	_____	_____	_____	_____
Drama	_____	_____	_____	_____	_____	_____
One year of a combination of fine arts courses	_____	_____	_____	_____	_____	_____
Math	_____	_____	_____	_____	_____	_____
English	_____	_____	_____	_____	_____	_____
Science	_____	_____	_____	_____	_____	_____
Physical Education	_____	_____	_____	_____	_____	_____

p. How many full time equivalent teachers or portions thereof does your school employ in the following disciplines?

_____ Science
_____ Math
_____ English
_____ Physical Education

q. Have any of your fine arts programs expanded or contracted in the last five years?

a. Art
_____ Expanded
_____ No change
_____ Contracted

Primary reason for the above _____

b. Music
_____ Expanded
_____ No change
_____ Contracted

Primary reason for the above _____

c. Dance
_____ Expanded
_____ No change
_____ Contracted

Primary reason for the above _____

d. Drama
_____ Expanded
_____ No change
_____ Contracted

Primary reason for the above _____

r. Write a short comparison between your fine arts programs and any other portion of your curriculum that would be revealing of the status of fine arts education at your school:

_____

_____

_____

Signed: _____

Title: _____

ART SECTION

This sheet is one of five sections of an important questionnaire that has been compiled by the Joint Legislative Committee on the Arts. The Michigan House of Representatives and the Michigan Senate will use this information in determining how much money should be spent on fine arts education in Michigan. Be sure it is filled out completely and in detail and returned immediately to your PRINCIPAL. In order to use the information from your school, all 5 sections must be returned together. Your cooperation is essential in this effort to aid fine arts education.

a. How many Art courses are offered by your school?

1/4 year courses _____
1/2 year courses _____
1 year courses _____

b. Check the following Art subjects that are offered indicating whether they are specialized classes or incorporated within a general course and if the subject is offered only as an after-school activity.

	Specialized Course	Incorporated within a General Art class	After-School Activity only
Art Appreciation/History	_____	_____	_____
Commercial Art	_____	_____	_____
Drawing	_____	_____	_____
Painting	_____	_____	_____
General Crafts	_____	_____	_____
Sculpture	_____	_____	_____
Ceramics	_____	_____	_____
Graphics and Printmaking	_____	_____	_____
Metal and Jewelry	_____	_____	_____
Weaving	_____	_____	_____
Design	_____	_____	_____
Photography	_____	_____	_____
Cinematography	_____	_____	_____
Other _____	_____	_____	_____
_____	_____	_____	_____

c. Do your Art courses meet for a minimum of 200 minutes per week?

Yes _____ No _____

d. How many full time equivalent or portions thereof art teachers does your school employ?

_____

e. How many of the art teachers in your school do you consider to have had sufficient preparation in art education? (Mark once only for each teacher)

	Number teaching art only	Number teaching art plus other subjects
Teachers with completely sufficient preparation in art education	_____	_____
Teachers with some, but not sufficient preparation in art education	_____	_____
Teachers with no special preparation at all in art education	_____	_____

f. Do any of your art teachers service more than one school?

Yes _____ No _____

g. What is the maximum number of schools served by any one teacher? _____

h. Check the average class size of your art courses:

Under 20 _____ 20-25 _____ 26-30 _____ 31-35 _____ 36-40 _____
Over 40 _____

i. Check the average student load your full time art teachers have per week:

Under 300 _____ 300-400 _____ 401-500 _____ 501-600 _____
601-700 _____ Over 700 _____

j. Does your school have an art chairman?

Yes _____ No _____

k. Does your district have an art supervisor?

Yes _____ No _____

l. Approximately how much is your school spending in 1973-74 on consumable art supplies in dollars per student?

$ _____

m. Does your school have a specialized art room?

Yes _____ No _____ How many _____

n. Do you have sufficient space for art instruction?

Yes _____ No _____

o. Do you have sufficient equipment for art instruction?

Yes _____ No _____

p. Are library facilities or resource materials available for art instruction?

Yes _____ No _____

q. Check the following activities that your school financially supports at least once a year

Field trips to art exhibits _____
Art exhibits in school by outside sources _____
Art exhibits put on by students of their own work _____

r. List any other cultural activities that your school provides at least once a year that are directly related to art education:

_____
_____

s. Given your present program, what additional resources, curriculum and equipment do you believe are:

Necessary: _____

_____

_____

Desirable: _____

_____

_____

t. Are there any portions of your current art curriculum that could be eliminated?

_____

_____

_____

u. Would you provide a short description of the most serious problem in your art program:

_____

_____

_____

PLEASE GIVE YOUR OFFICIAL TITLE: _____

_____

MUSIC SECTION

This sheet is one of five sections of an important questionnaire that has been compiled by the Joint Legislative Committee on the Arts. The Michigan House of Representatives and the Michigan Senate will use this information in determining how much money should be spent on fine arts education in Michigan. Be sure it is filled out completely and in detail and returned immediately to your PRINCIPAL. In order to use the information from your school, all 5 sections must be returned together. Your cooperation is essential in this effort to aid fine arts education.

a. How many music courses are offered by your school?

1/4 year courses _____ 1/2 year courses _____ 1 year courses _____

b. Check the following Music subjects that are offered indicating whether they are specialized classes or incorporated within a general course and if the subject is offered only as an after-school activity.

	Specialized Course	Incorporated within a General Music Class	After-School Activity Only
Music Appreciation	_____	_____	_____
Theory and Harmony	_____	_____	_____
Band	_____	_____	_____
Stage Band	_____	_____	_____
Orchestra	_____	_____	_____
Small Instrumental	_____	_____	_____
Piano Classes	_____	_____	_____
Choir	_____	_____	_____
Boys' Glee Club	_____	_____	_____
Girls' Glee Club	_____	_____	_____
Small Vocal Ensembles	_____	_____	_____
Other _____	_____	_____	_____
_____	_____	_____	_____

c. Does the schedule employed by your school provide sufficient opportunity for each student to elect desired musical experiences?

Yes _____ No _____

d. How many full time equivalent or portions thereof music teachers does your school employ? _____

e. Are any of the instrumental teachers at your school required to teach vocal music?

Yes _____ No _____

f. If yes, do you think additional training in vocal music is necessary for these teachers?

Yes _____ No _____

g. How many of your music teachers teach at more than one school? _____

h. What is the maximum number of schools served by any one teacher at your school?

_____

i. How many of the music teachers in your school do you consider to have had sufficient preparation in music education? (Mark once only for each teacher)

	Number teaching music only	Number teaching music plus other subjects
Teachers with completely sufficient preparation in music education	_____	_____
Teachers with some, but not sufficient preparation in *music education*	_____	_____
Teachers with no special preparation at all in music education	_____	_____

j. Check the average class size of your non-performance music courses:

	Under 20	20-25	26-30	31-35	36-40	Over 40
General Music	_____	_____	_____	_____	_____	_____
Vocal Music	_____	_____	_____	_____	_____	_____
Instrumental Music	_____	_____	_____	_____	_____	_____

k. Check the average student load your full time music teachers have per week:

	Under 300	300-400	401-500	501-600	601-700	Over 700
General Music	_____	_____	_____	_____	_____	_____
Vocal Music	_____	_____	_____	_____	_____	_____
Instrumental Music	_____	_____	_____	_____	_____	_____

l. Does your school have a music chairman?

Yes _____ No _____

m. Does your district have a music supervisor?

Yes _____ No _____

n. Do you have sufficient space for music instruction?

General Music Yes _____ No _____
Vocal Music Yes _____ No _____
Instrumental Music
Yes _____ No _____

o. Do you have sufficient equipment for music instruction such as pianos, autoharps, rhythm equipment, etc.?

Yes _____ No _____

p. Check the following that your school provides an annual budget from public school funds for:

	Supported Totally by Public School Funds	Supported Partially by School Funds
Purchase & repair of musical instruments in sufficient quantity	_____	_____
Purchase of printed choral music in sufficient quantity	_____	_____
Purchase of printed instrumental music in sufficient quantity	_____	_____
Purchase of recordings, tapes and discs, films, film strips, and raw tapes	_____	_____
Library and resource materials for music instruction to meet A.L.A. standards	_____	_____

q. What does the above represent approximately in terms of dollars per student? _____

r. Does your school have adequate facilities for music performances?

Yes _____ No _____

s. Give the number of music performances in the following categories that will be presented during 1973-74:

	Student audience only	Open to general public	At a location other than your school
Vocal	_____	_____	_____
Band	_____	_____	_____
Orchestra	_____	_____	_____
Small Ensembles	_____	_____	_____
Other _____	_____	_____	_____

t. What percentage of funds for musical performances & trips come from:

	Musical Performances	Trips
Public funds	_____	_____
Ticket sales	_____	_____
Fund raising	_____	_____
Parent groups	_____	_____
Other _____	_____	_____

u. Check whether your school provides financially for groups of students from your school to attend musical performances at least once a year performed by:

College or University groups _____
Professional Groups _____
Other _____ _____

v. Given your present program, what additional resources, curriculum and equipment do you believe are:

Necessary: _____

_____

Desirable: _____

_____

w. Are there any portions of your current music curriculum that could be eliminated?

_____

_____

x. Would you provide a short description of the most serious problem in your music program:

_____

_____

PLEASE GIVE YOUR OFFICIAL TITLE: _____

DANCE SECTION

This sheet is one of five sections of an important questionnaire that has been compiled by the Joint Legislative Committee on the Arts. The Michigan House of Representatives and the Michigan Senate will use this information in determining how much money should be spent on fine arts education in Michigan. Be sure it is filled out completely and in detail and returned immediately to your PRINCIPAL. In order to use the information from your school, all five sections must be returned together. Your cooperation is essential in this effort to aid fine arts education.

a. Does your school have an autonomous Dance Department?

Yes _____ No _____

b. If not, is it integrated within the:

_____ Physical Education Department
_____ Drama Department
_____ Music Department
_____ Other _____

c. How many dance courses does your school offer that are supported totally by public school funds?

1/4 year courses _____
1/2 year courses _____
1 year courses _____

d. How many full time equivalent or portions thereof dance teachers does your school employ? _____

e. How many of the dance teachers in your school do you consider to have had sufficient preparation in dance education? (Mark once only for each teacher)

	Number teaching dance only	Number teaching dance plus physical education
Teachers with completely sufficient preparation in dance education	_____	_____
Teachers with some, but not sufficient preparation in dance education	_____	_____
Teachers with no special preparation at all in dance education	_____	_____

f. Check the average class size of your nonperformance dance classes:

Under 20 _____ 20-25 _____ 26-30 _____ 31-35 _____ 36-40 _____
Over 40 _____

g. Check the average student load your full time dance teachers have per week:

Under 300 _____ 300-400 _____ 401-500 _____ 501-600 _____
601-700 _____ Over 700 _____

h. Does your school have a dance chairman?

Yes _____ No _____

i. Does your district have a dance supervisor?

Yes _____ No _____

j. Is there a performing group?

Yes _____ No _____

k. What is the average number of dance recitals or productions put on each year that are open to:

Student Audience only _____
General Public _____

l. What percentage of funds for dance performances come from:

Public school funds	_____
Ticket sales	_____
Fund raising	_____
Parent groups	_____
Other _____	_____

m. Is there an adequate performance area for dance?

Yes _____ No _____

n. Is there an accompanist available for dance classes?

Yes _____ No _____

o. What percentage of the total enrollment in your dance program is composed of boys?

_____

p. Does your school provide adequate equipment for dance instruction?

Yes _____ No _____

q. Check whether your school provides financially for groups of students to attend dance performances at least once a year performed by:

College or University dance companies	_____
Professional dance companies	_____
Other_____	_____

r. Given your present dance program, what additional resources, curriculum and equipment do you believe are:

Necessary: _____

_____

Desirable: _____

_____

_____

s. Are there any portions of your current dance curriculum that could be eliminated:

_____

_____

_____

t. Would you provide a short description of the most serious problem in your dance program:

_____

_____

_____

PLEASE GIVE YOUR OFFICIAL TITLE: _____

_____

DRAMA SECTION

This sheet is one of five sections of an important questionnaire that has been compiled by the Joint Legislative Committee on the Arts. The Michigan House of Representatives and the Michigan Senate will use this information in determining how much money should be spent on fine arts education in Michigan. Be sure it is filled out completely and in detail and returned immediately to your PRINCIPAL. In order to use the information from your school, all 5 sections must be returned together. Your cooperation is essential in this effort to aid fine arts education.

a. Does your school have an autonomous Drama/Performing Arts department?

Yes _____ No _____

b. If not, is it integrated within the:

Music Department	_____
English Department	_____
Other _____	_____

c. How many drama courses does your school offer?

1/4 year courses	_____
1/2 year courses	_____
1 year courses	_____

d. Check the following Drama/Performing Arts subjects that are offered indicating whether they are specialized classes or part of a general course and if the subject is offered only as an after-school activity:

	Specialized Course	Incorporated within a general class	After-school activity only
Acting	_____	_____	_____
Advanced Acting	_____	_____	_____
Stagecraft/ Play production	_____	_____	_____
Interpretive Reading	_____	_____	_____
Dramatic Literature	_____	_____	_____
Mass Media	_____	_____	_____
Other_____	_____	_____	_____

e. How many full time equivalent or portions thereof teachers directly involved in drama courses and/or play production does your school employ? _____

f. How many of the drama teachers in your school do you consider to have had sufficient preparation in drama education? (Mark once only for each teacher)

	Number teaching drama only	Number teaching drama plus other subjects
Teachers with completely sufficient preparation in drama education	_____	_____
Teachers with some, but not sufficient preparation in drama education	_____	_____
Teachers with no special preparation at all in drama education	_____	_____

g. Check the average class size of your drama classes:

Under 20 _____ 20-25 _____ 26-30 _____ 31-35 _____ 36-40 _____
Over 40 _____

h. Check the average student load your full time drama teachers have per week:

Under 300 _____ 300-400 _____ 401-500 _____ 501-600 _____
601-700 _____ Over 700 _____

i. Does your school have a drama chairman?

Yes _____ No _____

j. Does your district have a drama supervisor?

Yes _____ No _____

k. Give the number of drama performances in the following categories that will be presented this year (1973-74).

	Student audience only	Open to the general public
Musicals	_____	_____
Full length plays	_____	_____
One-act plays	_____	_____
Children's plays	_____	_____
Talent Shows	_____	_____
Junior or Senior class plays	_____	_____
Other _____	_____	_____
_____	_____	_____

l. What percentage of funds for dramatic performances come from:

Public school funds _____
Ticket sales _____
Fund raising _____
Parent groups _____
Other _____

m. Check which of the following facilities your school provides for drama performances:

No facilities _____
Theatre reserved primarily for performing arts _____
Gymnasium _____
Multi-purpose auditorium, gymnasium, cafetorium _____
Other _____ _____

n. Are the facilities provided for drama performances adequate?

Yes _____ No _____

o. Please check the type of stage that your school uses:

Proscenium or traditional _____ Temporary platform _____
Arena or central _____ Other _____ _____

p. Does the school provide sufficient equipment for play production?

Yes _____ No _____

q. Check whether your school provides financially for groups of students from your school to attend Dramatic performances at least once a year performed by:

College or University theatre companies _____
Community theatre companies _____
Professional theatre companies _____

r. Given your present drama program, what additional resources, curriculum and equipment do you believe are:

Necessary: _____

_____

Desirable: _____

_____

s. Are there any portions of your current drama curriculum that could be eliminated:

_____

_____

t. Would you provide a short description of the most serious problems in your drama program:

_____

_____

_____

PLEASE GIVE YOUR OFFICIAL TITLE:

_____

APPENDIX C

Elementary School Survey Tables*

* Percentages will vary ± 1 percent from 100 percent because of computer deviation.

Number of schools having a fine arts program

	Art	General Music	Vocal Music	Instrumental Music	Dance	Drama
Percentage of Respondents	75	75	55	77	8	11
Percentage of total	75	74	51	74	7	9

E-3

Number of schools that cut all programs equally across the board when there is a budget cutback.

	Programs cut equally across the board	Programs not cut equally across the board
Percentage of Respondents	25	75
Percentage of Total	23	68

E-4

The priority accorded fine arts programs in comparison with other major academic disciplines when there is a budget cutback and the school does not cut all programs equally.

	Lower priority than M.A.D.		Equal priority with M.A.D.		Higher priority than M.A.D.	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Art	85	71	10	8	5	4
Gen. Music	84	42	14	7	2	1
Vocal Music	85	38	12	5	4	2
Inst. Music	75	38	20	10	5	2
Dance	91	16	5	1	4	1
Drama	88	16	11	2	2	0

E-5

Number of programs that have expanded or contracted within the last five years.

	EXPANSION		NO CHANGE		CONTRACTION	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Art	30	28	51	46	19	17
Music	32	30	50	47	18	16
Dance	7	2	87	31	6	2
Drama	4	2	89	32	6	2

E-6

Number of schools that require fine arts

	Art	General Music	Vocal Music	Instrumental Music	Dance	Drama
Percentage of Respondents	95	95	72	8	80	50
Percentage of Total	70	68	36	5	6	5

E-7

Number of schools that would like legislation for

	Financial aid to Fine Arts education	Curricular aid to Fine Arts education
Percentage of Respondents	80	77
Percentage of Total	75	72

E-8

Percentage of particpation in Fine Arts Courses

	Art	General Music	Vocal Music	Instrumental Music	Dance	Drama
Percentage of schools that require fine arts. (100% participation.)	47	51	21	3	45	8
Percentage of schools that offer fine arts courses as electives.	53	49	79	97	55	92
Percentage of schools having less than 50% of their student body participate in elective fine arts.	32	43	75	93	55	83
Percentage of schools having over 50% of their student body participating in elective fine arts.	21	6	4	4	—	10

E-9

Who's teaching art?

	Classroom teacher	Art specialist	Combination classroom teacher and specialist
Percentage of Respondents	39	29	32
Percentage of Total	32	24	26

E-10

Number of times per week students have an opportunity for art experiences.

	Less Than Once	1	2	3	4	5	More Than 5
Percentage of Respondents	14	55	20	4	1/2	6	1
Percentage of Total	12	47	17	4	—	5	1

E-11

Number of schools served by the Art specialist.

	1	2	3	4	5	6	7	8 or more
Percentage of Respondents	26	34	19	7	4	—	1	7
Percentage of Total	18	24	13	5	3	—	1	5

E-12

Number of specialized Art rooms.

	0	1	2	3	4
Percentage of Respondents	56	12	29	3	1/3
Percentage of Total	55	12	29	3	—

E-13

ART

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have sufficent				
1. Space	61	57	39	35
2. Equipment	67	62	32	29
3. Library facilities	41	40	59	58
Are the classroom teachers teaching art required to have the ability to teach art as a condition of employment?	18	18	81	80
Have the classroom teachers teaching art had an opportunity for workshops or in-service training during the last 2 years?	48	47	51	49

E-14

Who's teaching General Music?

	Classroom Teacher	Vocal Specialist	General Music Specialist	Classroom Teacher & V.M. Spec.	Classroom Teacher & G.M. Spec.
Percentage of Respondents	13	24	40	7	13
Percentage of Total	6	11	18	3	6

E-15

Number of schools the General Music specialist services.

	1	2	3	4	5	6	7	8 or more
Percentage of Respondents	21	37	27	5	2	1/2	1/2	5
Percentage of Total	14	25	18	4	2	1/3	1/3	4

E-16

Number of specialized rooms for General Music instruction.

	0	1	2	3
Percentage of Respondents	60	10	27	2
Percentage of Total	58	10	26	2

E-17

Number of times per week students have an opportunity for music experiences.

	Less Than Once	1	2	3	4	5	More Than 5
Percentage of Respondents	7	36	45	8	1	4	1
Percentage of Total	6	34	42	7	1	4	1

E-18

Number of schools indicating the average student load of fine arts teachers per week.

		Under 300	300-400	401-500	501-600	601-700	Over 700
Art	% of Respondents	18	15	11	15	13	27
	% of Total	11	9	7	9	8	17
General Music	% of Respondents	15	15	14	16	10	30
	% of Total	10	9	9	10	6	19
Vocal Music	% of Respondents	28	12	14	14	13	18
	% of Total	14	6	6	7	6	9
Instrumental Music	% of Respondents	84	8	2	—	1	3
	% of Total	55	5	2	—	1	2
Dance	% of Respondents	25	17	17	17	—	25
	% of Total	2	1	1	1	—	2
Drama	% of Respondents	59	18	—	12	—	12
	% of Total	3	1	—	1	—	1

Number of schools indicating average class size of fine arts courses.

		Under 20	20-25	26-30	31-35	36-40	Over 40
Art	% of Respondents	1	33	55	9	1	—
	% of Total	1	23	39	6	1	—
General Music	% of Respondents	1	31	59	6	1	1
	% of Total	1	21	39	4	1	1
Vocal Music	% of Respondents	1	26	50	12	4	7
	% of Total	1	14	25	6	2	4
Instrumental Music	% of Respondents	62	19	11	2	1	5
	% of Total	42	13	7	2	1	3
Dance	% of Respondents	12	27	36	18	—	6
	% of Total	1	3	4	2	—	1
Drama	% of Respondents	23	27	42	4	4	—
	% of Total	2	2	4	—	—	—

GENERAL MUSIC

	YES		NO	
	% of respondent	% of Total	% of respondents	% of Total
Does your school have sufficient:				
1. Space	62	53	58	32
2. Equipment	68	58	32	27
3. Library facilities	42	41	58	56

E-21

Number of specialized Vocal Music rooms

	0	1	2	3
Percentage of Respondents	66	9	23	2
Percentage of Total	63	9	22	2

E-22

Who's teaching Vocal Music

	Classroom Teacher	Vocal Music Specialist	General Music Specialist	Classroom Teacher & Voc. Specialist
Percentage of Respondents	11	57	15	17
Percentage of Total	5	23	6	7

E-23

VOCAL MUSIC

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have sufficient:				
1. Space	56	44	44	35
2. Equipment	55	46	45	38

E-24

Number of schools served by the Vocal Music specialist

	1	2	3	4	5	6	7	8 or more
Percentage of Respondents	25	37	19	8	7	1	1	2
Percentage of Total	13	19	10	4	4	—	1	1

E-25

Who's teaching Instrumental Music

	Classroom Teacher	Instrumental Specialist	Classroom Teacher and Instrumental Specialist
Percentage of Respondents	8	89	3
Percentage of Total	2	21	1

E-26

INSTRUMENTAL MUSIC

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have sufficient:				
1. Space	60	52	40	35
2. Equipment	54	52	45	38

E-27

Does the school supply musical instruments?

	YES	NO	YES, BUT NOT IN SUFFICIENT QUANTITY
Percentage of respondents	20	45	29
Percentage of Total	24	41	26

E-28

Number of Schools served by the instrumental music specialist

	1	2	3	4	5	6	7	8 or more
Percentage of Respondents	8	17	23	21	17	10	1	3
Percentage of Total	6	13	16	15	12	7	1	2

E-29

Number of specialized Instrumental Music rooms.

	0	1	2	3
Percentage of Respondents	56	15	28	1
Percentage of Total	54	15	27	1

E-30

Who's teaching Dance?

	Classroom Teacher	Physical Education Specialist	Dance Specialist	Classroom & Phys. Ed.
Percentage of Respondents	39	27	18	16
Percentage of Total	6	4	3	3

E-31

Where is Dance taught?

	Gym	Specialized Dance Room	Class Room	Other
Percentage of Respondents	78	—	10	11
Percentage of Total	26	—	4	4

E-32

DANCE

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have sufficient:				
1. Space	43	30	57	39
2. Equipment	82	12	18	53
3. Library facilities	55	2	45	2
Are the classroom teachers teaching dance required to have the ability to teach dance as a condition of employment?	3	1	97	70
Have the classroom teachers teaching dance had an opportunity for workshops or in-service training during the last 2 years?	9	6	31	64

E-33

Number of times per week students have an opportunity for dance experiences

	Less Than Once	1	2	3	4	5	More Than 5
Percentage of Respondents	83	7	6	3	—	1	—
Percentage of Total	24	2	2	1	—	—	—

E-34

DRAMA

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have sufficient:				
1. Space	37	26	63	44
2. Equipment	17	11	83	55
3. Library facilities	11	11	89	86
Are the classroom teachers teaching Drama required to have the ability to teach drama as a condition of employment?	3	2	97	70
Have the classroom teachers teaching Drama had an opportunity for workshops or in-service training during the last 2 years?	9	6	91	64

E-35

Number of times per week students have an opportunity for drama experiences

	Less Than Once	1	2	3	4	5	More Than 5
Percentage of Respondents	78	8	8	3	—	3	—
Percentage of Total	22	2	2	1	—	1	—

E-36

Type of stage used

	Proscenium or Traditional	Temporary Platform	Arena or Central	Other
Percentage of Respondents	60	28	3	9
Percentage of Total	49	23	2	7

E-37

Facilities provided for Drama instruction and/or performances

	Auditorium	Comb. Gym & Auditorium	Civic Auditorium	Cafeteria	Other
Percentage of Respondents	16	53	1	11	19
Percentage of Total	11	36	1	7	13

E-38

APPENDIX D
INTERMEDIATE SCHOOL SURVEY TABLES

Number of schools having a fine arts programs

	Art	General Music	Vocal Music	Instrumental Music	Dance	Drama
Percentage of Respondents	*95	81	79	98	20	57
Percentage of Total	94	79	78	98	18	53

I-3

Number of schools that require students to participate in fine arts

	Art	General Music	Vocal Music	Instrumental Music	Dance	Drama
Percentage of Respondents	47	51	21	3	45	8
Percentage of Total	43	38	15	2	7	3

I-4

When there is a budget cutback are all school programs cut across the board?

	Cut equally across the board	Not cut equally
Percentage of Respondents	35	66
Percentage of Total	32	58

I-5

Priority of fine arts when the school budget is not cut across the board

	LOWER than major academic disciplines (M.A.D.)		EQUAL to M.A.D.		HIGHER than M.A.D.	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Art	62	30	27	13	10	4
General Music	73	29	19	7	8	3
Vocal Music	64	28	26	12	10	4
Instrumental Music	50	26	34	18	16	8
Dance	61	9	22	3	17	2
Drama	64	17	27	7	9	2

I-6

Any change in the fine arts programs in the last 5 years?

	EXPANDED		NO CHANGE		CONTRACTED	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Art	58	55	33	31	9	8
Music	47	45	41	39	13	12
Dance	17	7	76	29	7	2
Drama	36	23	51	33	13	8

I-7

Average student load in fine arts.

		Under 300	300-400	401-500	501-600	601-700	Over 700
Art	% of Respondents	50	5	7	12	5	13
	% of Total	53	5	7	11	5	12
General Music	% of Respondents	67	14	4	5	1	8
	% of Total	51	11	3	4	1	6
Vocal Music	% of Respondents	72	11	5	6	—	5
	% of Total	56	8	4	5	—	4
Instrumental Music	% of Respondents	68	10	5	4	1	13
	% of Total	62	9	4	3	1	12
Dance	% of Respondents	74	9	4	9	—	4
	% of Total	14	2	1	2	—	1
Drama	% of Respondents	88	5	2	2	—	3
	% of Total	42	2	1	1	—	2

I-8

Average classroom size of fine arts courses.

		Under 20	20-25	26-30	31-35	36-40	Over 40
Art	% of Respondents	6	49	33	11	1	—
	% of Total	6	45	31	10	1	—
General Music	% of Respondents	6	16	43	21	8	7
	% of Total	4	12	31	15	6	5
Vocal Music	% of Respondents	—	15	22	18	22	22
	% of Total	—	12	17	14	17	17
Instrumental Music	% of Respondents	5	9	12	19	16	38
	% of Total	5	8	12	18	15	36
Dance	% of Respondents	4	22	17	17	22	17
	% of Total	1	4	3	3	4	3
Drama	% of Respondents	15	32	31	12	2	7
	% of Total	7	16	15	6	1	3

I-9

ART

	YES		NO	
	% of respondent	% of Total	% of respondents	% of Total
Does your school have sufficient:				
1. Library facilities & resource materials	59	56	41	40
2. Equipment	75	69	25	23
3. Space	76	69	24	22

I-10

No. of Art experiences per week

	Less Than 1	1	2	3	4	5	More Than 5
Percentage of Respondents	2	4	9	12	4	65	5
Percentage of Total	2	3	8	11	3	59	5

I-11

Number of schools served by the Art specialists

	1	2	3	4
Percentage of Respondents	77	14	7	2
Percentage of Total	63	12	6	2

I-12

Number of specialized Art rooms

	0	1	2	3	4	5
Percentage of Respondents	12	14	37	31	4	2
Percentage of Total	12	14	36	31	4	2

I-13

Who's teaching Art at the intermediate level?

	Classroom teacher	Art specialist	Combination Art specialist & Classroom teacher
Percentage of Respondents	12	82	7
Percentage of Total	10	60	7

I-14

GENERAL MUSIC

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have sufficient:				
1. Library facilities & resource materials	53	50	47	45
2. Space	69	60	32	26
3. Equipment	64	55	36	31

I-15

No. of specialized Gen. Music rooms

	0	1	2	3	4
Percentage of Respondents	44	11	38	5	2
Percentage of Total	41	10	36	5	2

I-16

No. of Music (Gen., Vocal or Inst.) experiences per week.

	Less Than 1	1	2	3	4	5	More Than 5
Percentage of Respondents	1	3	8	11	4 1/2	68	4 1/2
Percentage of Total	1	2	7	10	4	63	4

I-17

Who's teaching General Music

	Classroom Teacher	Vocal Specialist	General Music Specialist	Inst. Music Specialist	Comb. V.M. and Classroom	Comb. G.M. and Classroom
Percentage of Respondents	7	43	42	4	3	1
Percentage of Totals	4	24	23	2	2	1

I-18

No. of schools served by the Gen. Music specialist

	1	2	3	4	5
Percentage of Respondents	63	21	9	5	1
Percentage of Total	45	15	7	3	1

I-19

VOCAL MUSIC

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Do you have sufficient:				
1. Space	73	66	27	24
2. Equipment	75	66	25	22

I-20

Who teaches Vocal Music at the intermediate level?

	Classroom Teacher	Vocal Music Specialist	Inst. Music Specialist	General Music Specialist	Comb. Voc. Music & Classroom Teacher	Other
Percentage of Respondents	3	77	3	12	3	1
Percentage of Total	2	46	2	7	2	1

I-21

No. of specialized Vocal Music Rooms

	0	1	2	3	4
Percentage of Respondents	30	11	50	6	3
Percentage of Total	30	11	49	6	2

I-22

No. of schools serviced by Vocal Music specialist

	1	2	3	4	5
Percentage of Respondents	59	29	4	3	3
Percentage of Total	48	23	3	3	3

I-23

DANCE

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Do you have sufficient:				
1. Library facilities & resource materials	12	12	88	81
2. Space	49	30	51	37
3. Equipment	28	20	72	51

I-24

No. of schools served by the Dance specialist

	1	2
Percentage of Respondents	93	7
Percentage of Total	23	2

I-25

No. of Dance experiences per week

	0	1	2	3	4	5	6
Percentage of Respondents	40	7	10	10	—	30	3
Percentage of Total	10	2	2	2	—	7	1

I-26

Where is Dance taught?

	Gym	Specialized Dance room	Classroom	Other
Percentage of Respondents	95	—	—	5
Percentage of Total	34	—	—	2

I-27

Who's teaching Dance?

	Classroom teacher	Phys. Ed. Specialist	Dance Specialist	Comb. P.E. and Classroom
Percentage of Respondents	5	79	5	11
Percentage of Total	1	12	1	2

I-28

Number of specialized Instrumental music rooms

	0	1	2	3	4
Percentage of Respondents	13	16	63	8	1
Percentage of Total	12	16	62	7	1

I-29

No. of schools served by the Instrumental Music specialist

	1	2	3	4	5
Percentage of Respondents	31	38	21	5	3
Percentage of Total	27	34	19	4	2

I-30

Do you provide school owned orchestra and band instruments?

	Yes	No	Yes, but not in sufficient quantity
Percentage of Respondents	34	9	57
Percentage of Total	31	8	52

I-31

INSTRUMENTAL MUSIC

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Do you have sufficient:				
1. Space	78	72	22	21
2. Equipment	69	62	31	27

I-32

DRAMA

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Do you have sufficient:				
1. Library facilities & rescource materials	35	33	65	61
2. Space	58	45	42	33
3. Equipment	42	32	53	44

I-33

No. of schools serviced by Drama specialist

	1	2
Percentage of Respondents	98	2
Percentage of Total	45	1

I-34

Type of stage school uses

	Proscenium or Tradition	Temporary Platform	Arena or Central	Other
Percentage of Respondents	76	10	2	12
Percentage of Total	64	8	1	10

I-35

No. of Drama experiences per week

	Less Than 1	1	2	3	4	5	More Than 5
Percentage of Respondents	14	5	8	5	2	50	7
Percentage of Total	7	2	4	2	1	29	3

I-36

Who's teaching drama?

	Classroom Teacher	Drama Specialist	English Teacher
Percentage of Respondents	43	30	26
Percentage of Total	15	11	9

I-37

Type of facility for Drama instruction

	Auditorium	Comb. gym & auditorium	Civic auditorium	Cafeteria	Other
Percentage of Respondents	34	21	2	25	20
Percentage of Total	20	18	2	20	17

I-38

APPENDIX E
SECONDARY SCHOOL SURVEY TABLES

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Would you like legislation to financially aid Fine Arts Education?	85	77	15	14
Would you like legislation to offer curricular aid to Fine Arts Education?	85	77	15	14

S-4

When there is a budget cutback are all school programs cut across the board?

	Yes	No	Never had a cutback
Percentage of Respondents	54	37	9
Percentage of Total	51	35	8

S-5

Priority of Fine Arts when budget is not cut across the board

	Lower than Major Academic Disciplines (MAD)		Equal to M.A.D.		Higher than M.A.D.	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
ART	43	16	55	21	2	1
Gen. Music	59	13	41	9	—	—
Vocal Music	60	20	35	12	5	2
Instrumental Music	43	16	53	20	4	2
Dance	71	15	29	6	—	—
Drama	63	20	34	11	2	1

S-6

Schools where some instruction in the Fine Arts is required of every student for graduation

	ART	MUSIC	DANCE	DRAMA	Any Comb. of Fine Arts
Percentage of Respondents	1	1	1	2	2
Percentage of Total	1	1	1	2	2

S-7

Is equal credit given to Fine Arts programs?

	NO CREDIT		LESS CREDIT		EQUAL CREDIT	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Art	1	1	8	8	90	87
General Music	3	2	10	5	87	46
Vocal Music	1	1	9	7	90	70
Instrumental Music	—	—	13	12	87	85
Dance	22	6	25	7	53	15
Drama	7	5	7	5	85	62

S-8

Any change in the Fine Arts programs during the last 5 years?

	Expanded		No Change		Contracted	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Art	64	60	28	26	8	8
Music	53	48	35	32	13	12
Dance	11	5	80	34	9	4
Drama	43	34	48	38	10	8

S-9

Who's Teaching Art?

	Number teaching Art only	Number teaching Art and other subjects
	% of Teachers	% of Teachers
Teachers with completely sufficient preparation in Art education	82	11
Teachers with some, but not sufficient preparation in Art education	2	2
Teachers with no special preparation at all in Art education	1/2	2

S-10

Amount of money spent by large enrollment schools per pupil on consumable art supplies

	$1	$2	$3	$4	$5	$6	$7	$8 or more
Percentage of Respondents	27	12	23	4	19	4	8	4
Percentage of Total	8	4	7	1	6	1	2	1

S-11

Amount of money spent by medium enrollment schools per pupil on consumable art supplies

	$1	$2	$3	$4	$5	$6	$7	$8 or more
Percentage of respondents	18	14	14	25	14	4	—	11
Percentage of Total	6	5	5	8	5	1	—	3

S-12

Amount of money spent by small enrollment schools per pupil on consumable art supplies

	$1	$2	$3	$4	$5	$6	$7	$8 or more
Percentage of respondents	9	22	19	6	13	6	6	19
Percentage of Total	4	8	7	2	5	2	2	7

S-13

Check the following art subjects that are offered

	Specialized Course		Incorporated within a General Art Class		After-School Activity Only	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Art Appreciation/History	14	10	86	63	—	—
Commercial Art	41	24	59	35	—	—
Drawing	41	34	58	49	1	1
Painting	43	35	57	46	—	—
General Crafts	35	26	64	48	1	1
Sculpture	37	29	63	51	—	—
Ceramics	45	35	54	41	1	1
Graphics and Printmaking	29	21	71	50	—	—
Metal and Jewelry	49	28	49	28	1	1
Weaving	19	10	81	42	—	—
Design	18	13	82	59	—	—
Photography	52	13	18	5	30	8
Cinematography	31	3	54	5	15	2
Other	64	12	24	5	12	2

How many specialized art rooms does your school have?

	0	1	2	3	4	5
Percentage of Respondents	3	52	24	11	7	2
Percentage of Total	2	39	18	8	7	2

S-15

Average class size of Art courses

	Under 20	20-25	26-30	31-35	36-40	Over 40
Percentage of Respondents	15	50	28	6	1	—
Percentage of Total	14	47	26	5	1	—

S-16

Average student load per week for Art teachers

	Under 300	300-400	401-500	501-600	601-700	Over 700
Percentage of Respondents	68	4	10	7	8	3
Percentage of Total	30	4	8	6	7	2

S-17

Amount spent 1973-74 on consumable Art supplies per student

	0	$1-2	$3-4	$5-6	$7-8	$9-10	$11-12	$13-14	$15 or more
Percentage of Respondents	3	17	16	19	11	15	4	5	11
Percentage of Total	2	12	12	14	8	11	3	4	8

S-18

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Do Art courses meet for a minimum of 200 min. per week?	99	94	1	1
Do any Art teachers service more than one school?	15	15	85	80
Does your district have an Art supervisor?	21	18	79	71
Does your school have a specialized Art room?	89	82	11	10
Does your school have sufficient space for Art instruction?	47	42	53	48
Does your school have sufficient equipment for Art instruction?	56	50	44	39
Are library facilities and resource materials available for Art?	86	78	14	12

S-19

Check the following activities that your school financially supports at least once a year:

	Field Trips to Art Exhibits	Art Exhibits In School By Outside Sources	Art Exhibits Put On by Students of Their Own Work
Percentage of Respondents	42	19	67
Percentage of Total	39	18	62

S-20

Check the following Music subjects that are offered

	Specialized Course		Incorporated within a General Class		After School Activity Only	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Music Appreciation	41	15	59	22	—	—
Theory and Harmony	60	27	36	16	3	2
Band	93	88	7	6	—	—
Stage Band	36	19	6	3	59	32
Orchestra	91	25	6	2	3	1
Small Instrumental	31	17	15	8	54	29
Piano Classes	57	5	33	2	—	—
Choir	92	71	7	5	1	1
Boys' Glee Club	79	17	7	2	14	3
Girls' Glee Club	93	40	4	2	4	2
Small Vocal Ensembles	38	20	12	6	50	26
Other	69	17	3	1	28	7

S-21

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does the school schedule provide sufficient opportunity for students to elect desired music experiences?	49	45	51	46
Are any of the instrumental music teachers required to teach vocal music?	18	17	82	78
Does your district have a music supervisor?	28	26	72	68
Is there sufficient space for: General Music?	61	36	39	23
Vocal Music?	71	58	29	24
Instrumental Music?	68	62	32	29
Does your school have adequate facilities for music performances?	59	53	41	36
Do you have sufficient equipment for music instruction such as pianos, autoharps, rhythm equipment, etc?	55	50	45	41

S-22

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Do any of your music teachers teach at more than one school?	67	62	33	30
Do you think additional training in Vocal Music is necessary for the Instrumental Music Teachers who teach Vocal Music?	53	12	47	11

S-23

Check whether your school provides financially for groups of students from your school to attend musical performances at least once a year performed by:

	College or university groups	Professional groups	Other
Percentage of Respondents	23	14	2
Percentage of Total	21	13	2

S-24

Check the following that your school provides an annual budget for:

	Supported totally by Public School Funds		Supported partially by Public School Funds	
	% of respondents	% of Total	% of respondents	% of Total
Purchase and repair of musical instruments in sufficient quantity	62	54	38	33
Purchase of printed choral music in sufficient quantity	76	57	24	18
Purchase of printed instrumental music in sufficient quantity	75	66	25	22
Purchase of recordings, tapes and discs, films, film strips and raw tapes	62	46	38	28
Library and resource materials for music instruction to meet A.L.A. requirements	75	47	25	15

S-25

Maximum number of schools served by any one Music teacher

	1	2	3	4	5	6	7	8 or more
Percentage of Respondents	26	30	20	10	4	4	2	4
Percentage of Total	23	26	18	8	4	4	2	3

S-26

Check the average student load your full time Music teachers have per week

	General Music		Vocal Music		Instrumental Music	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Under 300	56	15	55	39	58	52
300-400	18	5	9	6	12	11
401-500	6	2	11	8	4	4
501-600	—	—	2	2	4	4
601-700	6	2	3	2	5	5
Over 700	15	4	20	14	16	14

S-27

Check the average class size of your nonperformance Music courses:

	General Music		Vocal Music		Instrumental Music	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Under 20	34	12	22	8	27	10
20-25	23	8	17	6	25	9
26-30	19	7	13	5	6	2
31-35	11	4	15	5	6	2
36-40	6	2	7	2	8	3
Over 40	6	2	26	9	27	10

S-28

Check if dance is integrated within the:

	PHYSICAL EDUCATION DEPT.	DRAMA DEPT.	MUSIC DEPT.
Percentage of Respondents	98	9	2
Percentage of Total	33	3	1

S-29

Who's Teaching Dance?

	Number teaching Dance only	Number teaching Dance and Physical Ed.
	% of Teachers	% of Teachers
Teachers with completely sufficient preparation in dance education	13	24
Teachers with some, but not sufficient, preparation in dance education.	7	47
Teachers with no special preparation at all in dance education.	—	9

S-30

DANCE PROGRAMS

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have an autonomous Dance Department?	2	1	98	33
Does your school have a District Supervisor?	11	4	89	30
Does your school provide adequate equipment for Dance instruction?	38	12	62	18
Is there an accompanist available for Dance classes?	21	7	79	25
Is there an adequate performance area for Dance?	68	23	32	11
Is there a performing group?	27	9	73	25

S-31

Average student load—for Dance teachers

	Under 300	300-400	401-500	501-600	601-700	Over 700
Percentage of Respondents	73	—	—	7	7	13
Percentage of Total	8	—	—	1	1	2

S-32

Check whether your school provides financially for groups of students to attend performances at least once a year performed by:

	College or University Dance Companies	Professional Dance Company	Other
Percentage of Respondents	11	7	2
Percentage of Total	4	2	1

S-33

What is the average number of dance recitals or productions put on each year that are open to students only or the general public?

	Students only		General Public	
	% of respondents	% of Total	% of respondents	% of Total
None	69	19	68	18
One	14	4	21	5
Two	11	3	—	—
Three	3	1	—	—
Four	—	—	—	—
Five	—	—	3	1
Six	—	—	3	1
Seven	—	—	—	—
Eight or more	3	1	6	2

S-34

Average class size—for Dance

	Under 20	20-25	26-30	31-35	36-40	Over 40
Percentage of Respondents	9	3	23	23	20	23
Percentage of Total	2	1	6	6	5	6

S-35

DRAMA PROGRAMS

	YES		NO	
	% of respondents	% of Total	% of respondents	% of Total
Does your school have an autonomous Drama Department?	9	8	91	78
Does your district have a Drama Supervisor?	3	2	97	72
Are the facilities provided for Drama performances adequate?	51	38	49	37
Does the school provide sufficient equipment for play production?	43	32	57	43

S-36

Average class size of Drama classes

	Under 20	20-25	26-30	31-35	36-40	Over 40
Percentage of Respondents	15	46	31	4	1	2
Percentage of Total	11	33	22	3	1	2

S-37

Check if the Drama dept. is integrated within the:

	Music Dept.	English Dept.
Percentage of Respondents	10	85
Percentage of Total	7	57

S-38

Who's teaching Drama?

	Number teaching Drama only	Number teaching Drama plus other subjects
	% of Teachers	% of Teachers
Teachers with completely sufficient preparation in drama education	21	56
Teachers with some, but not sufficient preparation in Drama education	4	14
Teachers with no special preparation at all in Drama education	—	6

S-39

213

Check the facility your school provides for Drama performances

	No facilities	Theatre reserved for performing Arts	Gymnasium	Multi-purpose Aud., gym, cafeteria	Other
Percentage of Respondents	5	52	11	31	1
Percentage of Total	4	38	8	23	1

S-40

Check the type of stage that your school uses

	Proscenium or Traditional	Arena or Central	Temporary Platform	Other
Percentage of Respondents	87	4	1	8
Percentage of Total	62	3	1	5

S-41

Check the following Drama/Performing Arts subjects offered:

	Specialized Course		Incorporated within a General Class		After School Activity only	
	% of respondents	% of Total	% of respondents	% of Total	% of respondents	% of Total
Acting	45	29	44	28	11	7
Advanced Acting	54	22	33	14	13	5
Stagecraft/ Play Prod.	42	27	41	26	18	12
Interpretive Reading	21	11	66	35	13	7
Dramatic Literature	35	19	63	35	1	1
Mass Media	64	32	34	17	2	1
Other	61	8	33	5	6	1

S-42

Check whether your school provides financially for groups of students from your school to attend Dramatic performances at least once a year performed by:

	College or university theatre companies	Community theatre companies	Professional theatre companies
Percentage of Respondents	30	16	20
Percentage of Total	14	8	9

S-43

Give the number of Drama performances in the following categories that will be presented this year (1973-74)

	Student Audience Only	Open to the General Public
	% of Performances	% of Performances
Musicals	2	6
Full length plays	2	24
One-act plays	23	18
Children's plays	5	4
Talent shows	3	6
Jr. or Sr. Class plays	1	5

S-44